VOGUE

AUGUST 15

FIRST AUTUMN FASHIONS:

The news is in tweeds



ADVANCE RETAIL TRADE EDITION

50 CENTS

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PUBLICATIONS INC.



Beautiful Hair

BRECK

BRECK CREME RINSE · A NEW PREPARATION IS OFFERED IN COMBINATION WITH A BRECK SHAMPOO

Breck Creme Rinse, a new preparation, is used after the shampoo to add softness, lustre and manageability to your hair. It also makes combing and arranging easy. Breck Creme Rinse is helpful in the care of permanent waves and in the prevention of dry, brittle hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. A Breck Shampoo is not drying to the hair, yet it cleans thoroughly. Enjoy the Breck Shampoo for your individual hair condition and follow with fragrant Breck Creme Rinse.

Special Introductory Offer – a 2½ oz. bottle of Breck Creme Rinse with $1.00 bottle of one of the Three Breck Shampoos – for dry, oily or normal hair. Both for $1.00 plus 3¢ new federal tax.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

AUGUST 15, 1954
TRADE
EDITION

VOGUE

HOW TO USE THIS ISSUE OF VOGUE

1 **TWEEDS—STORE-WIDE PROMOTION NEWS.** (Pages 80 to 97.) The fashion importance of tweed in most every phase of ready-to-wear . . . to promote in newspaper advertisements and window displays . . . the basis for your autumn fashion show using the pages of this issue as your accessory guide.

2 **PROMOTE THE AUTUMN SHOE AND STOCKING STORY** in window and interior displays in co-ordination with ready-to-wear from your fall stock . . . building your displays around the colour and fabric news on pages 120 to 123 of this issue. See other shoe and stocking promotional ideas on pages 2 and 3 of this trade edition.

3 **LITTLE FURS TO PROMOTE THIS AUTUMN** along with ready-to-wear in window and interior displays . . . in newspaper advertisements . . . and in your fall fashion show. (Pages 104 to 111.)

4 **USE VOGUE'S "SHORT GUIDE FOR COLLEGE MEN"** to aid you in co-ordinating men's wear for newspaper advertisements and window displays. Include men's wear in your fall showing of women's fashions. (Pages 128 to 129.)

5 **TO STIMULATE FALL SALES IN YOUR CHILDREN'S DEPARTMENT** use classic schoolgirl merchandise from your own stocks along with Vogue-shown wardrobe in a special children's fashion show . . . in "off to school" window displays and newspaper advertisements. (Pages 142 to 145.)

OTHER VOGUE-REPORTED FASHION TRENDS TO PROMOTE THIS AUTUMN

. . . velvet . . . rich for late-day and evening in sheath and bell-shapes . . . new sleepwear, shirts and shorts . . . long-sleeved short nightgown . . . leopard-print one-piece night shorts cut straight as a pillow case . . . college weekend wardrobe in junior sizes . . . handsome walking shoes for country tweeds.

ON PAGE 4

OF THIS TRADE EDITION SUPPLEMENT: THE "VOGUE SAYS" QUOTES THAT CAN HELP YOU TO SELL YOUR MERCHANDISE WITH VOGUE'S FASHION AUTHORITY.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, AUGUST 15, 1954, VOL. 124, NO. 3

FOR YOUR PROMOTION OF . . .

THE AUTUMN SHOE STORY 1954

VOGUE REPORTS ON . . . "What goes with the new auburn-red shoes"
"What goes with the new taupe-brown shoes"
"What goes with the new graphite-grey shoes"

Three strong new fashion colours to promote this autumn . . . as reported on pages 120 to 123 of this issue. Included here: some of the ways your store might use these pages to focus customer attention on your shoe promotions.

WHAT "VOGUE SAYS": ALWAYS AN AUTHORITATIVE SELLING STATEMENT

The promotional ideas listed here can be applied not only to the shoe fashion pages of this issue, but can be adapted to the future Vogue pages that will continue to report and predict the strongest and soundest shoe fashions in each selling season.

KEYNOTE COLOUR IN AUTUMN SHOE PROMOTIONS

VOGUE SAYS: "New auburn-red shoes—get along beautifully with other reds, other colours"

The new auburn-red shoes—a burnt-red, autumn foliage colour subdued with brown—a smart colour-companion for tweeds and wools in greys, blues, reds and browns.

VOGUE SAYS: "Taupe-brown shoes—qualified to support almost any colour"

The new taupe-brown shoes—greyer than brown, richer than black . . . wonderful news for flannels, jerseys and tweeds in ink-blues, taupes, cinnamons, blacks, greys and rich turquoises.

VOGUE SAYS: "Above new graphite-grey shoes—fabrics on the grey-to-black theme"

The new graphite-grey shoes—the colour of lead in a pencil—for jerseys and tweeds in black and white, slate and other bluish greys as well as dark, richer greys.

MORE NEWS TO PROMOTE IN YOUR AUTUMN SHOE STORY 1954

silhouette—toes slim but less triangular . . . heels . . . thin, medium high heels most often seen in dress pumps . . . thin, medium low heels popular in all shoe categories

late-day shoes—very important in satin in shades of red or rich blue, black . . . seen in delicate pumps and bared jewelled sandals

casual shoes—newly smart in shag leather . . . well-styled walking shoes with smart built-up leather heels or a thin wedge . . . wonderful with nubby tweeds

at-home shoes—continuing to grow in importance . . . both flat and high heel styles in gay, bright colours . . . decorative fabrics, felts and velvets

PROMOTE YOUR AUTUMN SHOE STORY ALONG WITH READY-TO-WEAR

in window displays—plan a bank of three windows, each one devoted to one of autumn's three leading shoe colours . . . choose fabrics or ready-to-wear of the types and colours suggested in this issue to co-ordinate with each colour . . . include a copy of Vogue in each window open to the corresponding page

in newspaper advertisements build around autumn's leading shoe colours or ready-to-wear fabrics and colours with co-ordinated shoe colours . . . use Vogue's fashion authority through the use of "Vogue Says" quotes and the reproduction of Vogue's August 15 cover in advertisements

in interior displays throughout the store . . . display shoes against a background of fabric swatches . . . display shoes against a fall colour wheel in your ready-to-wear department . . . incorporate newsy fall accessories in displays in colours to match or to complement autumn's leading shoe colours . . . have copies of August 15 Vogue open to the shoe colour pages in each display

in elevator displays—paste reprints of Vogue's August 15 editorial shoe pages with "Vogue Says" quotes on elevator cards with the floor number of your shoe department below it

in each sale—instruct sales staff in shoe department to point out to each customer just which of autumn's leading colours and fabrics goes best with her new shoe colour . . . sales staff might have fabric swatches from ready-to-wear merchandise in your stock available to show to customers with the suggestion that they visit your ready-to-wear floor for a complete ensemble in harmony with autumn's leading shoe colours . . . accessory sales personnel should always suggest shoes to match handbags

in fashion showing . . . co-ordinate shoe colours and styles with each new autumn costume to be shown using Vogue's August 15 issue as a guide . . . in commentary, be sure to mention fall's new shoe colours and the important role they play in the success of autumn's new costumes

in publicity releases . . . make your customers aware of autumn's leading shoe colours and their importance to the success of fall's newest fabrics and fashions through the woman's pages of your local newspaper . . . include shoe news in your summary of autumn fashions for newspaper release

YOUR RELEASE DATE: AUGUST 13

QUOTE VOGUE AND SELL FASHION

Let what "VOGUE SAYS"
headline your advertisements
and underline your displays

TO SELL TWEEDS

VOGUE SAYS: "Tweed—fresh young approach to city life"
VOGUE SAYS: "The jacketing of tweed costumes—easy, as a rule"
VOGUE SAYS: "1954 tweed—jacketed"
VOGUE SAYS: "Tweed overcoats, 1954—newly gentle"
VOGUE SAYS: "Tweed with a wonderfully feminine figure"
VOGUE SAYS: "Tweed, every smart inch of the way"
VOGUE SAYS: "Tweed—daily, 1954"
VOGUE SAYS: "The smart woman's place in 1954—in a tweed city coat"
VOGUE SAYS: "Keys to the city—tweed suit, calfskin shoes"
VOGUE SAYS: "Tweed—so nubby it's almost cobbled"
VOGUE SAYS: "Tweed—smoother surfaces ahead"
VOGUE SAYS: "Jersey that looks like tweed"
VOGUE SAYS: "Tweed that feels like jersey"

TO SELL OTHER FABRICS AND COLOURS

VOGUE SAYS: "Colour, 1954—deeper, richer"
VOGUE SAYS: "Reds—burnt, blued or orange-flavoured"
VOGUE SAYS: "Blues—navy to cornflower, petunia, turquoise"
VOGUE SAYS: "Blues—often used to soften other colours"
VOGUE SAYS: "The autumn neutral—slate-grey (now blued)"
VOGUE SAYS: "The breakfast colours—toast and honey"
VOGUE SAYS: "Greens in 1954—bluer, easier to wear"
VOGUE SAYS: "New autumn interests—patterns and prints"
VOGUE SAYS: "Men's-wear—new women's-wear"

TO SELL FURS

VOGUE SAYS: "Small furs—black and wrapped"
VOGUE SAYS: "Chinchilla—small and precious"
VOGUE SAYS: "Brand-new fur life—chinchilla"
VOGUE SAYS: "Black ermine, surprising as a white raven"
VOGUE SAYS: "Silver fox—in again"
VOGUE SAYS: "Fashion certainty—return of long-haired fur"
VOGUE SAYS: "A new approach to mink, the fitted look"
VOGUE SAYS: "First furs—small furs"
VOGUE SAYS: "New golden colour added to the beauties of sable"
VOGUE SAYS: "Sable with a new darkness"
VOGUE SAYS: "Fur news—the fur skirt"
VOGUE SAYS: "Delicious addition: a beret made of white mink"

TO SELL SHOES AND STOCKINGS

VOGUE SAYS: "Taupe-brown shoes—support almost any colour"
VOGUE SAYS: "Above new graphite-grey shoes—grey-to-black fabrics"
VOGUE SAYS: "New auburn-red shoes—with other reds, other colours"
VOGUE SAYS: "Auburn-red—autumn foliage colour subdued with brown"
VOGUE SAYS: "Rosy stockings, misty modification of auburn-red"
VOGUE SAYS: "Blush stockings: filmed to go with auburn-red shoes"
VOGUE SAYS: "Taupe-brown—greyer than brown, richer than black"
VOGUE SAYS: "Graphite-grey—the colour of lead in a pencil"
VOGUE SAYS: "New graphite-grey shoes—faint grey-taupe stockings"

TO SELL CHILDREN'S FASHIONS

VOGUE SAYS: "Schoolgirl's wardrobe based on the classic"
VOGUE SAYS: "The classic—good young fashion"
VOGUE SAYS: "Schoolgirl skirt length—hitting the center of the back of the knee"
VOGUE SAYS: "Grey flannel suit—in a schoolgirl's wardrobe"

TO SELL MEN'S FASHIONS

VOGUE SAYS: "Colour—no longer limited to a man's necktie"
VOGUE SAYS: "Olive green cotton gabardine, fine for between weather"
VOGUE SAYS: "A black-green corduroy jacket—covers a multitude of trousers"
VOGUE SAYS: "Whipcord—the return of a very hardy classic"
VOGUE SAYS: "Now basic—walking-length shorts"

TO SELL OTHER FASHIONS

VOGUE SAYS: "New cover for late-day dresses: the velvet look"
VOGUE SAYS: "The narrow shirt dress—looking new in velveteen"
VOGUE SAYS: "Shoulders, assumed—not seen"
VOGUE SAYS: "Black velvet sheath—going where strapless dresses used to go"



Exclusive Design—
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from Our
Fur Collection

ON THE PLAZA • NEW YORK 19
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET

RICHARD AVEDON



FABRIC-OF-FRANCE MAGNIFICENT BROADCLOTH, ORIGINALLY CREATED FOR THE COURT OF LOUIS XIV, NOW WOVEN IN NORMANDY BY BLIN ET BLIN FOR LILLI ANN... BLACK, BROWN, PURPLE HIGHLIGHTED WITH AUSTRIAN HAND-CUT JEWELS... ABOUT NINTY-FIVE DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.

Vogue
August 15, 1954

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Vol. 124, No. 3
Whole No. 1933



THE TOWN TWEED...

BONWIT TELLER

our suit

by Paul Parnes, in fall's most important fabric. Note the new slimmer shaping, arrow silhouette. Braid binding on jacket, a dressy detail. The skirt, a narrow line. Wonderful in city gray or brown. Misses' sizes, 145.00. Suit Salon. Sorry, no mail or phone orders.

New York White Plains Chicago Cleveland Boston

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • **WHITE PLAINS** • PITTSBURGH • PHILADELPHIA • SAN FRANCISCO • SOUTHAMPTON



S. F. A'S EXCLUSIVE COAT-AND-COMPANY: STROOCK CAMELCREST® colored to match our own Sakstweed® suit—both, vibrant news in red, blue or green. The coat—a precious blend of 85% camels-hair with 15% wool, also available in camel or navy. 8 to 16, 155.00. The suit—our easy tailoring of soft wool tweed. 10 to 20, 98.95. Sportswear Collections.

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • **WHITE PLAINS** • PITTSBURGH • PHILADELPHIA • SAN FRANCISCO • SOUTHAMPTON

HATS BY TATIANA OF SAKS FIFTH AVENUE



CHOSEN COMPANY: OUR OWN SAKSTWEED® SUIT, COATED with matching Stroock Camelcrest®... a meld of color in two marvelous textures. The beginning—our wool tweed suit, with hand-knit trim. 10 to 16, 125.00. The wrap-up—a coat of 85% camels-hair, 15% wool. 8 to 16, 155.00. Both, red or blue; coat, also cognac or green. Sportswear Collections.

Russeks

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ALASKA FUR SEALSKIN

FOUKE PROCESSED IN BLACK DYED

AND MATARA*...A RUSSEKS AUGUST

FEATURE AT $990 TO $1690 PLUS TAX

*REG. FOUKE FUR CO.



. . . . . *dressed for all the world by*

Peck *and* Peck

She may be touring the Parthenon, or tea-ing at the Plaza, but her *native* joie de vivre is unalterably American — typical as the Peck and Peck clothes she wears. *Wherever* or *whenever,* she knows she can count on Peck and Peck for fashions that share her flair for living . . .

Our famous tartans are a case in point. The suit's Scotch-loomed plaid with artful piping on the jacket, a slimmed skirt. In a variety of authentic tartans. 75.95. The flannel coat is in charcoal or camel shade, with a pearl button front, gay wool plaid lining to match the suit. 89.95. Both, sizes 8 to 18.

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Baltimore



DAVIDOW spreads a glow of color over autumn tweeds . . . uses a heightened palette for his renowned suit-and-coat companions. Those shown . . . superbly tailored in John Barr woolens . . . ours alone in Baltimore.



Harmay

GEOFFREY | BEENE
new york



the new Italian **blazer-sweater** that leads a coat as well as a sweater life! Mirsa's idea, she has used a fine-gauge wool knit, substantial enough to tailor beautifully, warm enough for Autumn coverage. Order it in oxford grey with light grey or blue piping; medium grey with yellow; brown with oatmeal, 25.95. The companion cap-sleeve pullover is matched to blazer piping: light grey, blue, yellow, oatmeal, 14.95. 36 to 40.

sportswear

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about $70. *The Federalist • lined coat dress in chiffon jersey.*



KRIEGER

"MERMAIDS" — A HANDMADE WALLPAPER FROM KATZENBACH & WARREN, INC.

For Mermaids or Schoolmaids It Must Be Love

In the fashion swim for back-to-school, big 'n little sister choose sailor dresses by Love in crisp, Springmaid cottons. LEFT: SHIPSHAPE: Fashion-launched button down dress in a Dazzle cotton flyaway skirt in Nassau blue or Hunter's red with white. RIGHT: THE LITTLE FOX takes to print in a Delfab cotton, accented by important white pique collar. Brown and white fox, pink and grey fox. Both in sizes 3-6x, $4.95. 7-14, $5.95.

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new york



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Such colors as russet, gray, pistachio, black. Shoes about 26.00 the pair.
Matching PALIZZIO handbag, about 39.00 plus tax.

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FROM THE **JUNIOR SOPHISTICATES** COLLECTION DESIGNED EXCLUSIVELY FOR **JOSEPH MAGNIN** $79.95
STONESTOWN, SAN FRANCISCO, OAKLAND, BERKELEY, WALNUT CREEK, SAN MATEO, PALO ALTO, TOWN & COUNTRY, SACRAMENTO, RENO, CAL-NEVA LODGE

david crystal takes the [illegible] shape

Makes the major slenderizing discovery of the season!

a soft hip-span of pleats that keep their shape (and yours!)

with or without the belt. An elegance of line eloquently expressed in

Flannelaire, purest 100% worsted jersey. Tan, blue, oxford

charcoal. Sizes 10 to 20. $49.95

BEST & CO., New York; A. HARRIS, Dallas; HAROLDS, Minneapolis;

JOSEPH MAGNIN, San Francisco; SAGE-ALLEN, Hartford.

or write to Pembrook Mills Inc., Dept. C,

140 Broadway, New York 18

THE GIRL WITH AN AIR... WEARS

flannelaire by pembrook*

** A JERSEY*

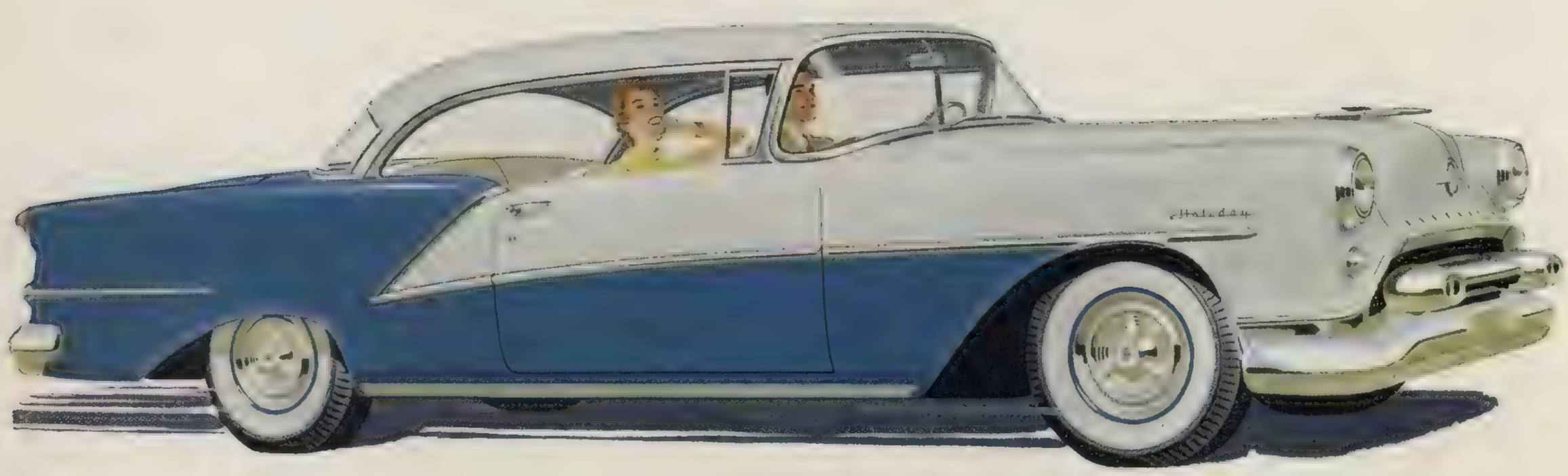
TAKE

THE

WHEEL



this dream is real!



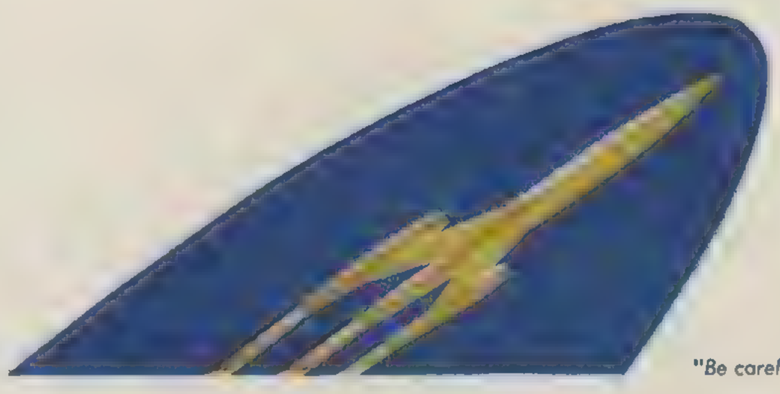
NINETY-EIGHT DELUXE HOLIDAY COUPÉ. A GENERAL MOTORS VALUE.

You can't help wanting to just stand and admire it. But this dream's designed for driving —the new Ninety-Eight is waiting for *you* to take to the road! So slip into the rich comfort of that Custom-Lounge interior. Swing your eyes around the broad sweep of that panoramic windshield. Touch off that mighty 185-horsepower "Rocket" Engine—and feel how solidly this dream holds the road. How easily it handles! How nimbly it moves! Look over . . . take over the new Classic Ninety-Eight at your Oldsmobile dealer's soon.

WORLD'S RECORD "ROCKET"

OLDSMOBILE

Ninety Eight



"Be careful—drive safely!"



Merrimack
TWILL-BACK
VELVETEEN

TWO AFTER-FIVE DRESSES IN LUSH MERRIMACK VELVETEEN. DESIGNED BY FRANCES PRISCO FOR TED BROWN, NEW YORK. SIZES 7-15. COLORS: LEFT, VIOLETTE, MONARCHY RED, PERIWINK BLUE, CORALBERRY, LAUREL, BLACK BEAUTY; RIGHT, MONARCHY RED, CHARCOAL GREY, CEDAR BARK, VIOLETTE, CORALBERRY, BLACK BEAUTY. MERRIMACK MANUFACTURING CO., INC., 1450 BROADWAY, NEW YORK, N.Y. MILLS AT LOWELL, MASS.

PRODUCED IN AN AMERICAN MILL BY AMERICAN CRAFTSMEN

the best wool you can put on your back

MIRON



SLOAT's wonderfully casual about skirts . . . especially in Miruche, Miron's new velvety faced worsted, solid or striped. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., N. Y.

SCAVULLO SHOES BY DELMAN IN MIRON WORSTED

AND THEN THERE ARE CASHMERES LIKE THESE

Bernhard Altmann

Her new flame—cashmere, top and bottom. Our wonderful imported slipon with a high ribbed throat, full-fashioned, finished by hand. And to match it, our magnificent 100% cashmere skirt. Marvelous, too, in grey, powder blue, natural and black.



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THE PLEASURE OF PLEATS

is here discovered by Claire McCardell who, using Onondaga's faille crepe, Liu, woven of acetate and Enka's magical low-filament rayon yarn, achieves this lovely fluid fashion. Sizes 8 to 16. About $70.00

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Bonwit Teller, Philadelphia
Neiman-Marcus, Dallas
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Dayton Co., Minneapolis

AMERICAN ENKA CORPORATION
206 Madison Avenue, New York 16, N. Y.

enka rayon

THE FATE OF A FABRIC HANGS BY A THREAD

MARK SHAW

MONET JEWELRY


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"PRECIA"
Blazing bolt of "Blue Jade" in a brilliant new fabric. Stroock looms "Precia" of none-but-super-wools, dips it into a dye bath of magic blue, strokes it with a velvety touch and entrusts it to the tailoring talent of Brittany — to create the most magnificent coat of the season — for you!
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To be sure it's a Stroock, look for the registered serialized number of the label. It is your guide, guard and guarantee.



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HUARAZA

a rare new fabric
from the
sky-high Andes



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Never has anyone ventured so far for fashion . . .
miles up into the snow-capped Andes to gather a cloud-soft fiber called Huaraza!
Einiger looms this downy fiber into a fabric that's heavenly to see and
feel and wear. Here you see it sitting on top of the world, tailored by Malwin of
California in sixteen wonderful Painted Desert colors. About $110.
At fine stores everywhere, or write Malwin of California, Pomona, California.

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Insulated Lining for All-Weather Comfort

Evans
36 SOUTH STATE STREET, CHICAGO

...the master furrier...presents a newsmaking Evans exclusive... **BLACK PEARL®**

...black-dyed Persian Lamb of rarest beauty—in a coat of captivating charm...$595 plus tax



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Your very first fall shoes

. . . if you're thrifty as well as smart . . .

will be Accent shoes.

Thus you mate fashion with considerate price.

Delightful proof . . . two from a smart

collection in calf or suede,

amazingly only $8.95 to $10.95.

Accent Shoes created by The Accent Shoe Co., St. Louis, are found in America's Very Fine Stores.

One dress plus one jumper equals three costumes. The dress, black and gray striped cotton, $19.95. The jumper, gray wool flannel, $29.95. Both, sizes 8 to 18.

Roos Bros., San Francisco
Jay Thorpe, New York
Harzfeld's, Kansas City
Makoff, Salt Lake City
A. Harris, Dallas



Creative designers

everywhere

look to Stevens

for fine fabrics of every kind.

Here's what one important

California designer does for fall with

Stevens — *Cotton Stripe & Wool Flannel*

J. P. Stevens & Co., Inc., New York • Fine Fabrics Since 1813

Natural Bridge Shoes



The Drape



The Doris

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in **PUMPS**
... smart, soft, caressing suede!





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$9.95 and $10.95

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Smarter Shoes for Natural Walking

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Division of Craddock-Terry Shoe Corporation
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Monte, Sano & Pruzan





*AND SAVE A LOT OF MONEY ON ALTERATIONS . . . in wonderfully soft Q'llama, a rich Peruvian llama blend loomed exclusively for Petite Miss Co. Milium® lined for any season comfort. In new Fall colors. Sizes 7 to 15. About $85. For the store nearest you, write: Dept. V-8, Petite Miss Co., 500 Seventh Avenue, New York City

Milium® INSULATED FABRIC

by day.....

little shoe.... little heel—

DeLISO

designed by PALTER / DeLISO

by night

Backtalk... just straps and a sole—

St Louis New York Paris London



She's enchanting
in her Kimberly Knit

Weaving a spell of Autumn loveliness,
this exquisitely detailed chenille charmer
has hand-crocheted collar,
cuffs, buttons. All-wool . . . and
lovingly loomed by hand.

Kimberly

In rich, new fall tones.
About $55. Slightly
higher in the West.

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switch the hitch look like a girl who owns a billion belts. Choose one wonderful brass buckle and slip it on straps in different colors. There's cowhide for tweeds, calf for jersey—there's every strap on the map. All have the hitch to make the switch and give you a big belt wardrobe. Another Roger Van S idea—the best idea since belts began. At fine stores everywhere. roger Van S

Roger Van S, Inc., handbags and belts, 11 West 32 Street, New York.

Tapestry . . . sumptuous cotton from the Herbert Meyer Collection, is elegant as an exhibition piece. LANZ circles it with contrast ball-braid and ricrac for the most enchanting look of the year. Tebilized®; in picture-pretty grey or green. Sizes 7 to 15. At all Bonwit Teller stores. $35.00

herbert meyer *fall Cottons*

Young-spirited fashion buttoned with a string of loving hearts . . . delicately touched at throat and sleeves with loop braid. So exquisite in crisp, lightweight woven jacquard, one of the famous HERBERT MEYER cottons, in museum-precious grey, black or green. Sizes 7 to 15. $29.95



Lanz Originals

at all
BONWIT TELLER stores
and other fine stores
across the country.



as witness French Twist...straps that wind about a foot and twist a man around your little finger.

AVAILABLE AT I. MILLER STORES IN NEW YORK AND AGENCIES IN PRINCIPAL CITIES OR WRITE TO I. MILLER AND SONS INC., EMPIRE STATE BUILDING, NEW YORK CITY.



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DOCTOR DRESS CO., INC., 847 W. Jackson, Chicago 7

Autumn leaves . . . on our jacquard weave suitdress of Goodman & Theise silk and worsted. Contrasting blouse and jacket lining. Grey, brown, navy.

Sizes 14 to 44, 12½ to 24½. About $115.

hat • john frederics



a



b



c



d

Guaranteed by Good Housekeeping

Martha Manning

ILLUSION HALF-SIZE DRESSES

Forest City Fashions

FALL TREASURE COLLECTION . . . every one a fashion find! For a woman of taste, the slender rayon and acetate crepe dress with simple lines, right for any hour of a busy autumn day. About **$11.**

a. Wine, blue, green or black in sizes 14½ to 22½.

b. Grey, purple, blue or green in sizes 14½ to 22½.

c. Wine, royal, green or black in sizes 14½ to 22½.

d. Wine, purple, blue or black in sizes 16½ to 24½.

For where to buy Martha Manning Dresses, watch your local newspaper or write to
MARTHA MANNING DEPT. V-8
1641 WASHINGTON AVE. ST. LOUIS 3

Everything a glamour gal should have—beauty—poise—
and excellent manners—a Ford has to the nth degree

Glamour gal of the '54 Season



BEAUTIFUL CRESTLINE SKYLINER, ILLUSTRATED

Real beauty is undeniable and unmistakable. And Ford's beauty is *exactly* that! Look at those clean, well-tailored lines. Examine the luster of those baked-on finishes. And those Ford fabrics! They're as *long wearing* as they're beautiful. You'll discover that every detail of Ford's good looks also makes good *sense!*

Poise is the ability to handle all situations with ease. And there isn't a situation in which a Ford doesn't excel. Ford, for example, gives you a V-8 engine—the only V-8 in the low-price field. It handles any hill with ease . . . whisks you past sluggish cars in safe seconds . . . performs under all conditions in a quiet, smooth, well-mannered way. Gracious is a Ford's carriage, too—with gentle springs and new Ball-Joint Front Suspension.

Ford is also a most considerate "hostess." For should you want them, the new Ford provides five chauffeurs* to serve you, including power steering, power brakes, power-operated windows *front and rear,* a *4-way* power seat and Fordomatic Drive.

Why not pay a special visit to your Ford Dealer today? He'll be more than happy to introduce you to the Glamour gal of the '54 Season.

*optional at extra cost

Worth More when you buy it . . .
Worth More when you sell it!

'54 Ford

Chatham FABRICS

SMART AND SWEET, TOO... COATS BY PEGGY 'N SUE *of Chatham's "Zibelaine", 100% virgin wool (in eleven party-pretty colors!). Little sister wears a chic coat and slacks set, the shirtwaist coat beautifully detailed with shirred back and four pockets. Sizes 3–6x, under $30.00. Coat only in 7–14, under $30.00. Big sister's coat becomes "Sunday best" with bib pockets and Bon Mouton collar. Sizes 7–14, under $35.00. Also in 3–6x, with slacks, under $35.00. Matching hats, under $4.00. Chatham's "Zibelaine" is made exclusively for* Peggy 'n Sue



Labrador wild mink coat by Ritter Brothers

Chatham Manufacturing Company *Mills at Elkin, Charlotte, Spray in North Carolina*

Famous-Barr Co.—St. Louis, Mo. • Jordan Marsh Co.—Boston, Mass. • Ernst Kern Co.—Detroit, Mich. • Lytton's—Chicago, Ill. • Macy's-Herald Square—New York, N. Y. Macy's-Kansas City—Kansas City, Mo. • The May Co.—Denver, Colo. • Miller Bros. Co.—Chattanooga, Tenn. • John G. Myers Co.—Albany, N. Y. • A. Polsky Co.—Akron, Ohio Strouss-Hirshberg Co.—Youngstown, Ohio • The Bon Marche—Seattle, Wash. • The Boston Store—Providence, R. I. • Z.C.M.I. of Salt Lake City—Salt Lake City, Utah... and other fine stores.

if it's Fullerset® it's set for keeps



...it's the cotton that gives more wearings between washings because it shakes off wrinkles, and shrugs off soil. Washes quickly, dries quicker—stays cracker crisp without starch. Dresses by Youngland in Fullerset sweet-and-silly scribble-face print. Charcoal or Bluejay. Sizes 3 to 6x about $5., 7 to 12 about $6.

Fuller fabrics

D. B. FULLER & CO., INC.,
1407 BROADWAY, NEW YORK 18



Bloomingdale's, New York A. Harris, Dallas Carson Pirie Scott, Chicago Woodward & Lothrop, Washington, D. C. Bullock's, Los Angeles



ORLON wed to cashmere for a long and lovely life

At New York's Hotel Pierre. His suit is made with "Orlon", too—here blended with wool.

At the Pierre or flying high above the Pyrenees, this is the coat you'll take oftenest. Touch it with your fingertips . . . feel how luxurious. And who'd guess a coat so winter-warm could weigh so little. The secret? A never-before blend of "Orlon" with cashmere. "Orlon" acrylic fiber makes it born-to-be-worn-oftener . . . to be rolled up in luggage racks . . . or sat on for *hours*—yet still look obviously opulent.

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REG. U.S. PAT. OFF.

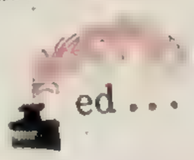
BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

Coat by HANDELSMAN & RAIFFE • About $150 • In nude, navy, camel, grey and black. At Marshall Field & Co., Chicago; I. Magnin, California; Tailored Woman, New York; Kaufmann's, Pittsburgh, and at fine stores everywhere • Du Pont makes fibers, not fabrics or garments • "Orlon" is Du Pont's trade-mark for its acrylic fiber.



The  's most beautiful poetry . . .

translated into WAMSUTTA's exquisite

POETRY-IN-PRINTS. Delicately  ed . . .

colored by the  of genius . . . the mood

as romantic as a  . Meant for

light  ed, versatile fashions that sing

under the  as well as the 

Lyric reasons why—all year 'round

THE NAME SMART WOMEN Cotton TO

IS Wamsutta®

Fabulous fashion cottons in
the renowned LUSTERWEAVES®:
Lustercale,® Lustersheen, Lusterwamco*.*
Including this beautiful print collection with
the quotation which inspired each
print on every yard of the selvage. It's
the star of the season at fine stores
everywhere...WAMSUTTA's
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Merrimack Merriwale® CORDUROY

MAIN STREET

VERSATILE, ALL-PURPOSE TOPCOAT WITH MATCHING HAT. FOR YEAR-ROUND WEAR. WATER-REPELLENT FOR WEATHER INSURANCE. DESIGNED BY MAIN STREET. IN AFRICAN BROWN WITH CHAMPAGNE LEATHER TRIM; CHARCOAL WITH WHITE LEATHER TRIM; BLACK WITH WHITE LEATHER TRIM. SIZES 8-18.

AT BEST'S APPAREL, SEATTLE; BULLOCK'S (ALL STORES); CARSON, PIRIE SCOTT, CHICAGO; HALLE BROS., CLEVELAND; J. L. HUDSON, DETROIT; JACOBSON'S, JACKSON; JORDAN, MARSH CO., BOSTON; F. & R. LAZARUS, COLUMBUS; R. H. MACY, NEW YORK; STRAWBRIDGE & CLOTHIER, PHILADELPHIA.

MERRIMACK MANUFACTURING CO., INC., 1450 BROADWAY, N.Y. 18. MILLS AT LOWELL, MASS.

PRODUCED IN AN AMERICAN MILL BY AMERICAN CRAFTSMEN


Laros
creates
lingerie fashion
Nylon tricot bodice . . . flowing smoothly
into the easy fullness of the nylon
taffeta skirt. Black or white.
32 to 38, 9 to 15.
about nine dollars
LAROS Textiles Co. Bethlehem, Pa. • 600 Fifth Avenue, New York

Forgotten something?



Bags all packed, tickets all bought, and here you are—ready for that long-awaited vacation. But if you don't have a certain product tucked into a suitcase, at least a part of your vacation might be spoiled.

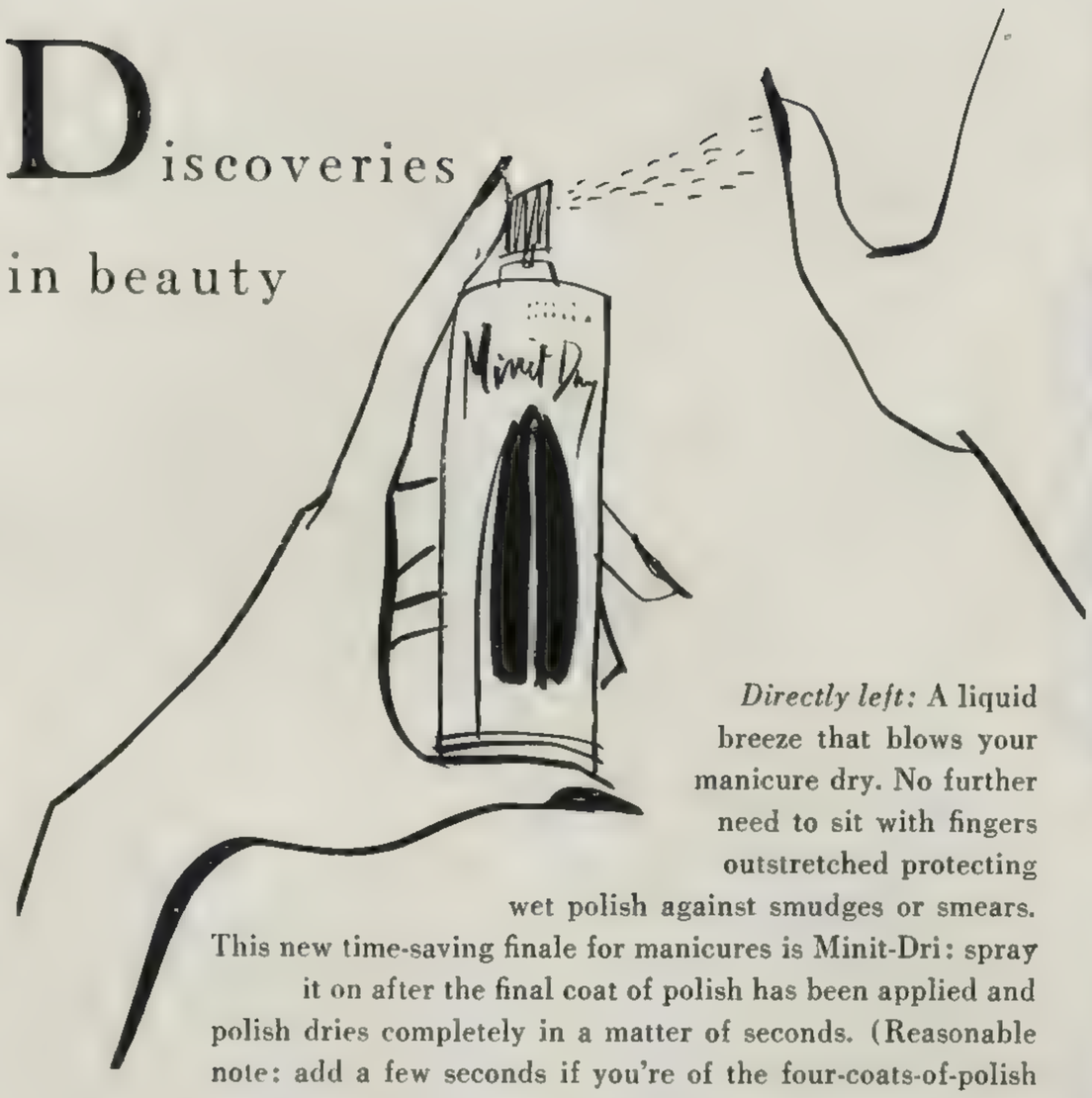
For what's more likely to spoil a vacation than not being able to go swimming? Yet, if you use external pads for sanitary protection, you may even feel an understandable reluctance to go to the beach. (External pads with their belts and pins are so bulky!) In fact, you may feel self-conscious about shorts, tapered slacks or clinging dresses.

How different—how delightfully different—when you have Tampax with you. Tampax is *internal* sanitary protection. It never "shows" under a wet or dry bathing suit. And is it *comfortable!* Actually, you don't even feel the Tampax, once it's in place. (No chafing, not a speck of irritation.)

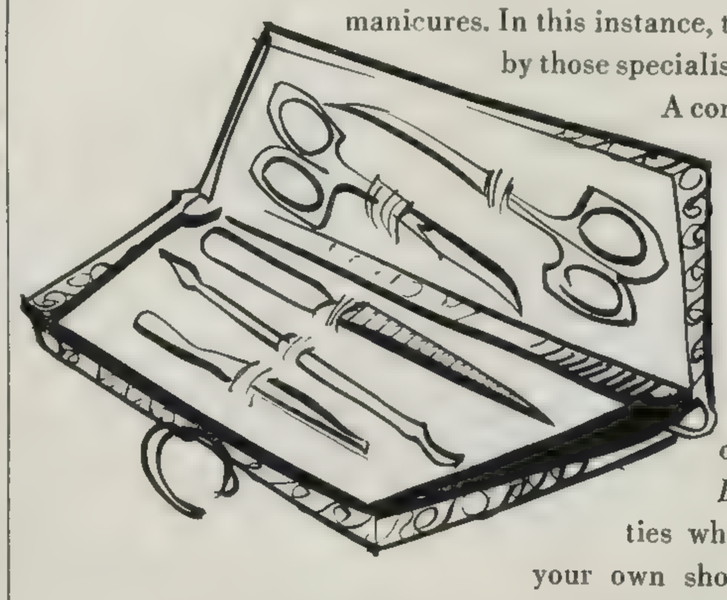
Invented by a doctor, Tampax is made of highly absorbent surgical cotton in disposable applicators. The Tampax itself is so easy to dispose of that you just don't have any worries. And of course you can wear Tampax in your shower or tub.

One last bit of good news: Tampax actually prevents odor from forming! Choice of 3 absorbency-sizes at any drug or notion counter: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.

Discoveries in beauty



Directly left: A liquid breeze that blows your manicure dry. No further need to sit with fingers outstretched protecting wet polish against smudges or smears. This new time-saving finale for manicures is Minit-Dri: spray it on after the final coat of polish has been applied and polish dries completely in a matter of seconds. (Reasonable note: add a few seconds if you're of the four-coats-of-polish school.) The liquid is a fine oil that sprays mistily from an aerosol container—the spray can be controlled in the amount needed to dry polish on fingers and toes. There's an additional and important boon in the formula: its special lubricants encourage nail polish to wear longer without chipping, besides helping to keep the cuticle soft and pliable. Lord & Taylor.



Below: Another good idea for nail care and simplified manicures. In this instance, the planning has been done by those specialists in nail cutlery, La Cross. A complete set of their excellent nail grooming essentials, plus an efficient tweezer, has been tucked into a neat little brocade purse—an attractive accessory whether your nail repairing is done at home or on a train. At Stern's.

Below: Excellent possibilities whether you shampoo under your own shower, or enjoy the expert care of a Breck salon technician. Clearly evident in the sketch is Breck's handsome new hair brush, easily wielded because its gold-coloured handle has been moulded to fit the hand. Its natural bristles have been carefully selected for the gentlest care of hair and scalp, are properly spaced and flared for fast, thorough brushing. Implicit, but not visible, is the beauty fact that the hair has been prepared for brushing, for a smooth set: accomplished by a final rinsing with Breck's new Creme Rinse. A hair treatment in itself, Creme Rinse gives body to problem hair, and relieves tangles and the limp quality that might be diagnosed as the aftermath of an unsuccessful permanent wave or hair colouring. This, from Altman.



DRAWINGS BY ERICA PERL

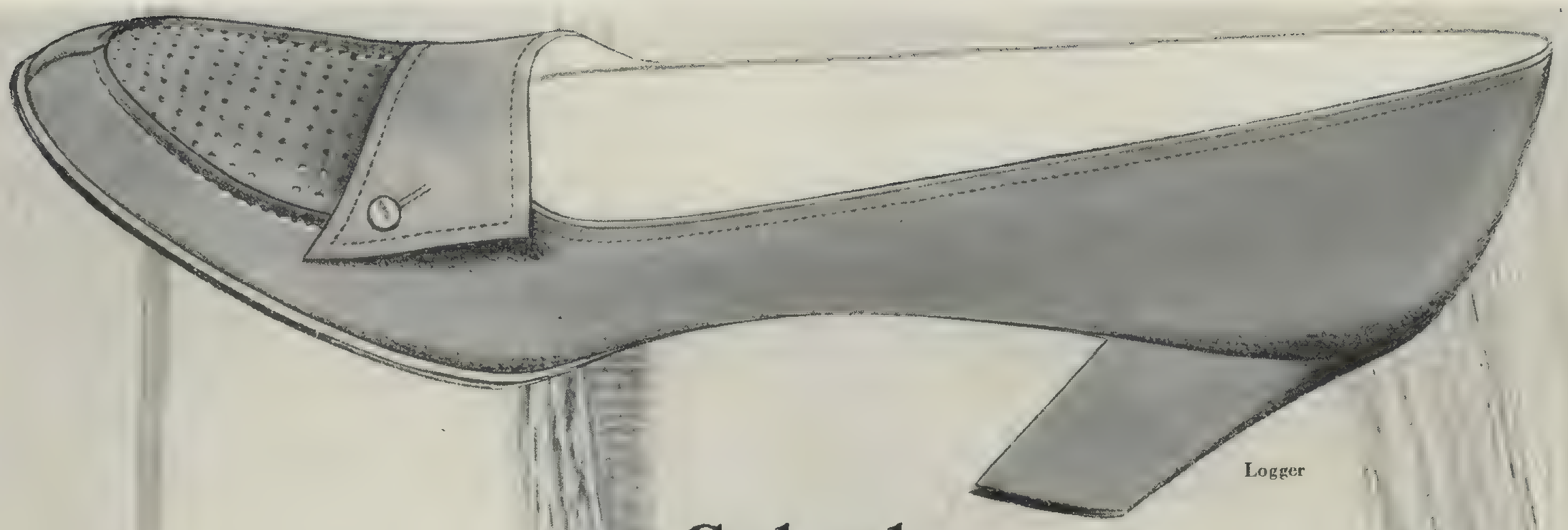


The Townley fashion on opposite page is available exclusively at these fine stores:

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Alton, Ill. . . . LYTTON'S
Atlanta, Ga. . . . MUSE'S
Boston, Mass. . . . KENNEDY'S
Brockton, Mass. . . . KENNEDY'S
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Chattanooga, Tenn. . . . KOBLENTZ
Chicago, Ill. . . . LYTTON'S
Dallas, Tex. . . . VOLK'S
Des Moines, Ia. . . . DAVIDSONS
Detroit, Mich. . . . ANNIS FURS
Evanston, Ill. . . . LYTTON'S
Ft. Worth, Tex. . . . WASHER BROS.
Framingham, Mass. . . . KENNEDY'S
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Gary, Ind. . . . LYTTON'S
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Providence, R. I. . . . KENNEDY'S
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THE HUB S & Q CLOTHIERS
Wilkes Barre, Pa. . . . THE HUB
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JAS. T. MULLIN & SONS
Worcester, Mass. . . . KENNEDY'S

or write TOWNLEY
1441 Broadway, New York


HAT JOHN FREDERICS
JEWELRY CASTLECLIFFE
Townley SUMS UP, IN FASHIONS OF
AUTHORITY, THE PERFECTIONIST PHILOSOPHY
OF THE WOMEN WHO WEAR THEM. This TOWNLEY suit of Mayflower's worsted flannel in
charcoal tones of grey, brown or blue, interfaced with Armo . . . sizes 10 to 18,
$89.95 . . . available exclusively at the fine stores listed opposite —



Logger



Triumph

Suburban Heights

Low-walking little suit shoes—so deftly shaped, so beautifully designed, so deliciously comfortable you won't want to take them off! Who makes them better?

Nobody but

FLORSHEIM

SHOES
FOR
WOMEN

$14.95 to $16.95
a few styles slightly higher

FOR NAME OF YOUR NEAREST DEALER WRITE TO:
THE FLORSHEIM SHOE CO. • CHICAGO 6, ILLINOIS



the elegance of a Handelsman and Raiffe coat is lastingly yours
in Fondera, a new blend of Cashmere and Orlon by Einiger

at The Tailored Woman, New York; Hochschild, Kohn & Co., Baltimore; B. Forman Co., Rochester; Bullocks, Los Angeles; and other fine stores.

Handelsman & Raiffe, 205 WEST 39 STREET, NEW YORK 18, N. Y.





JEWELED RAYON FAILLES

from the

PEG Palmer®

Jewel Box of Fashion

(Upper Left) Town Suit... pointed up with rhinestone jewelry. Magic Faille in black, purple, charcoal, navy. Sizes 14½-22½.....About $18.00

(Upper Right) Double Feature... a shoulder tab to outline the rhinestone arrow. Of Magic Faille in charcoal, black, navy, turquoise. Sizes 16½-24½.....About $18.00

PEG Palmer®

misses and young half sizes



(Sketch) Flattering scalloped neck dress ... jacket brief and fitted. Rhinestone buttons and a lovely rhinestone wreath add glitter. Black, red, charcoal, turquoise Magic Faille in sizes 12-20 ..... About $23.00

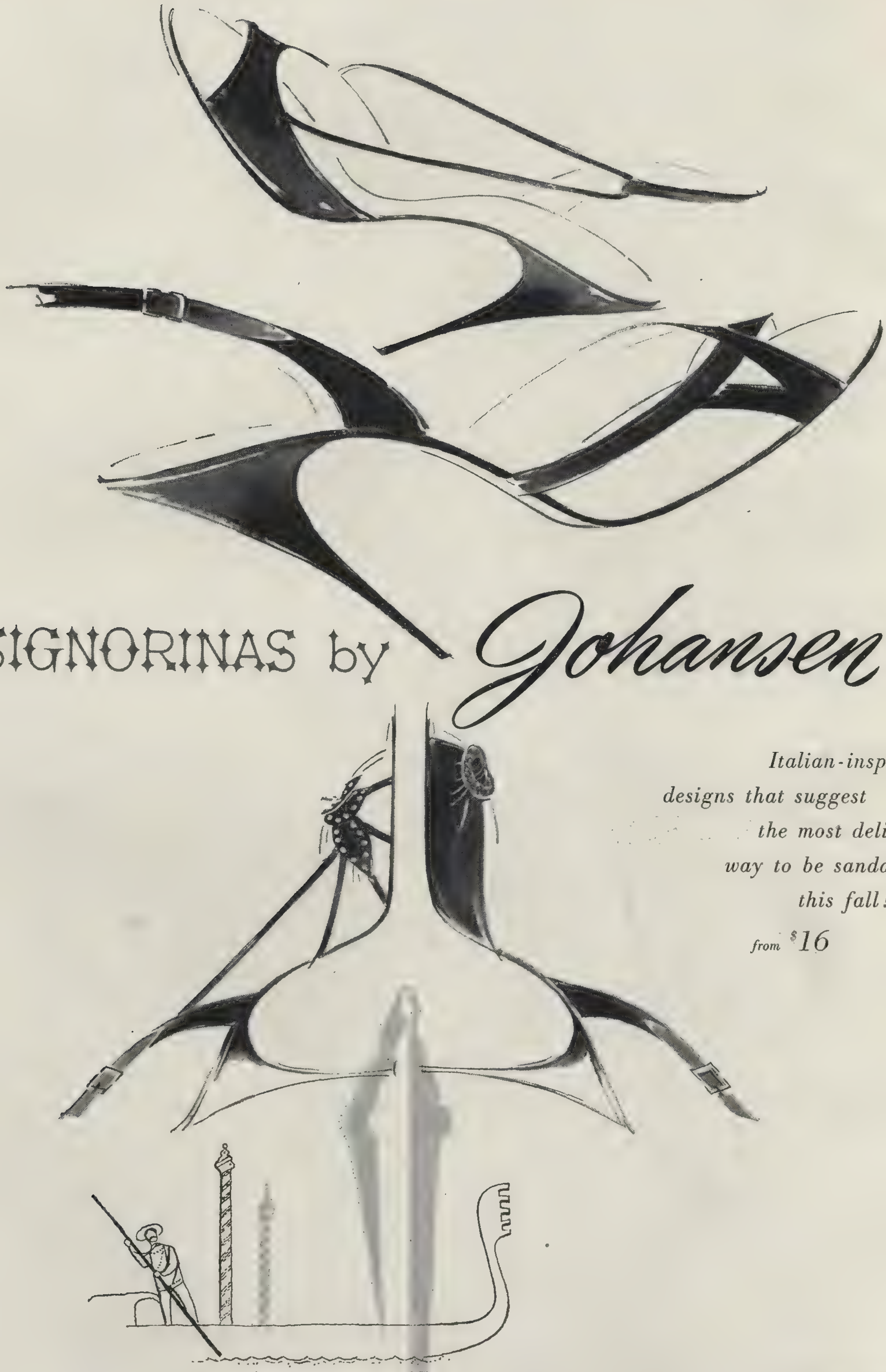
(Bottom Photo) Bejewelled make believe watch creates extra interest. Magic Faille in red, charcoal, turquoise, black. Sizes 10-18 ... About $18.00



For your store, write Peg Palmer,
Dept. V-8, 1641 Washington Ave., St. Louis 3, Mo.

Forest City Fashions

RELTEX *fabrics*



SIGNORINAS by *Johansen*

Italian-inspired
designs that suggest
the most delightful
way to be sandalized
this fall!

from $16

JOHANSEN BROS. SHOE CO., INC. • SAINT LOUIS, MISSOURI

CAROLYN SCHNURER SELECTS minifil® rayon...



for a blithe, young look...the gently contoured dress of Skinner crepe, a crisp yet supple blending of Avisco Minifil rayon and acetate.

Red, navy, black. Sizes 10 to 18.

At Saks Fifth Avenue (all stores); D. H. Holmes, New Orleans; Neiman-Marcus, Dallas; Hutzler Bros., Baltimore.

Avisco®

"Avisco" is the trademark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

HAT & BAG BY MR. JOHN



Queen Quality *brings an exciting new fashion concept within the reach of every woman who limits her spending—but not her instinctive good taste.*

Sophisticated or casual... high heeled or low... Queen Quality's magnificent styling carries you everywhere for fall and later. Envelops your foot in the fashion of the moment... the fit of a lifetime! 8.95 *to* 12.95

Write Dept. H for free style folder and name of nearest dealer. • QUEEN QUALITY SHOE COMPANY • DIV. INTERNATIONAL SHOE COMPANY • ST. LOUIS

It's revolutionary, it's the redingote

made with irresistible silk and

COURTAULDS' **Coloray**™

NEW RAYON FIBER
WITH CAPTIVE COLOR



HAT BY VEAUMONT
GLOVES BY WEAR-RIGHT

Button-down high fashion

Very important coat-dress in Stehli's Coloray-and-silk *Magicana.* The magic is Courtaulds' Coloray . . . rayon that enriches wherever it goes. Hence this marvelous shimmer and texture . . . so like costly silk-and-worsted. And Coloray offers supreme colorfastness! Color is caged in the fiber—can't fade, streak, run. News-making Coloray originated in England, now appears in America's top fashions.

Stehli's Magicana

designed by TAILORED JUNIOR

The glorified coat-dress—overflowing with news from the French couturier collections. Everything worth headlines . . . the shape, the detail, the deep dimensional colors . . . Smoke blue, smoke grey, smoke brown. Fully taffeta lined. Sizes 7 to 15. About $25 at fine stores everywhere. See listings below or write Courtaulds (Alabama), Inc., 600 Fifth Avenue, New York 20, N. Y.



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Baltimore ..... Schleisner & Co.	*Houston* ..... Foley's	*New York City, Brooklyn and suburban* Oppenheim-Collins Co.
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Boston ..... Jordan Marsh Co.	*Long Beach, Calif.* ..... Buffum's	*Pittsburgh* ..... Kaufman's
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Deep, dimensionless black edged with
slender ornamented silver-grey stripings . .
high fashion in the subtle urbane manner
so characteristic of Mission Valley Fabrics*,
the quality cottons favored by leading
dress designers for their unusually
distinctive style.



This famous tag
is your guarantee of quality:
Wrinkle-resistant,
Sanforized, colorfast; hence,
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*WOVEN COLOR COTTONS FROM NEW BRAUNFELS TEXTILE MILLS, INC., NEW BRAUNFELS, TEXAS. ISELIN-JEFFERSON CO., INC., SELLING AGENTS, NEW YORK, N. Y.



Smooth
as a coat of tan—
the Continental construction
of our Holiday, soft and thin,
in all colors of calf,
a splendid array.
under $20

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IRVANA'S *fabulous* **NORTH STAR** *cashmere wrap coat; blond, navy, yarn-dyed grey. Also to order in new high shades of peacock blue and holy smoke. Misses' sizes, 8 to 16... petites 6 to 16. About $135*

...look for your *braunda* store





Dramatic tweed coat in **ANGLO'S** *black and white Scodella lined with flame red flannel. Sizes 8-16. About $120.*

Coordinated costume suit in **ANGLO'S** *Ferette tweed. Pure silk mat jersey blouse and matching wool flannel lining pick up the tweed's color. Cognac, royal, red, shot with black. Sizes 10-16. About $130.*

Carmel Designs by **CARLANE,** *512 Seventh Ave., N.Y.C.*

If there is not a BRAUNDA *store near you write to the* BRAUNDA *office:*

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225 West 34th St., N. Y. 1

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York, Pa.	JACKS



The SLEEK



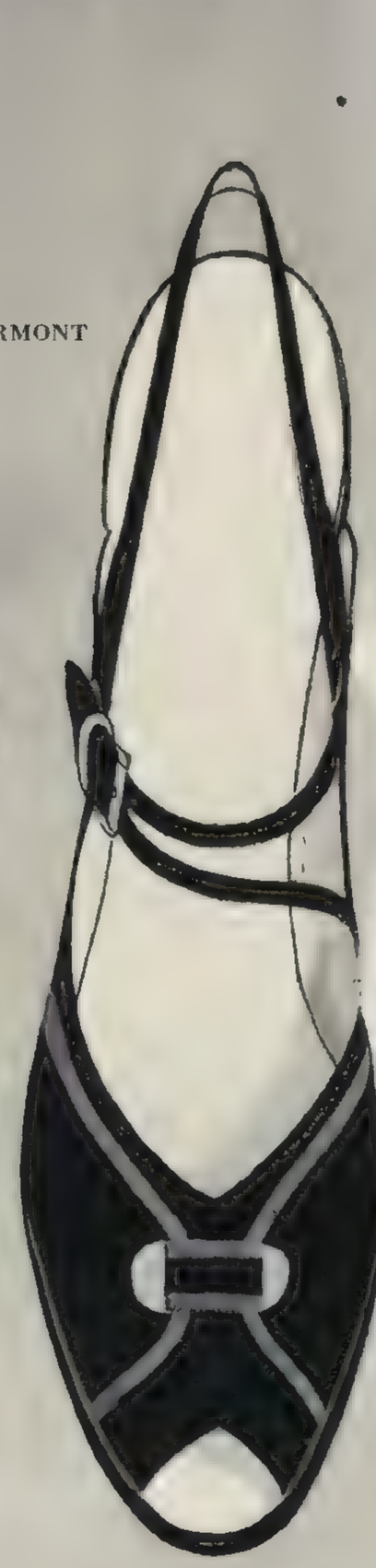
The DRESSMAKER

It's the smartest dress-up look for fall!

Braid Parade on Suede



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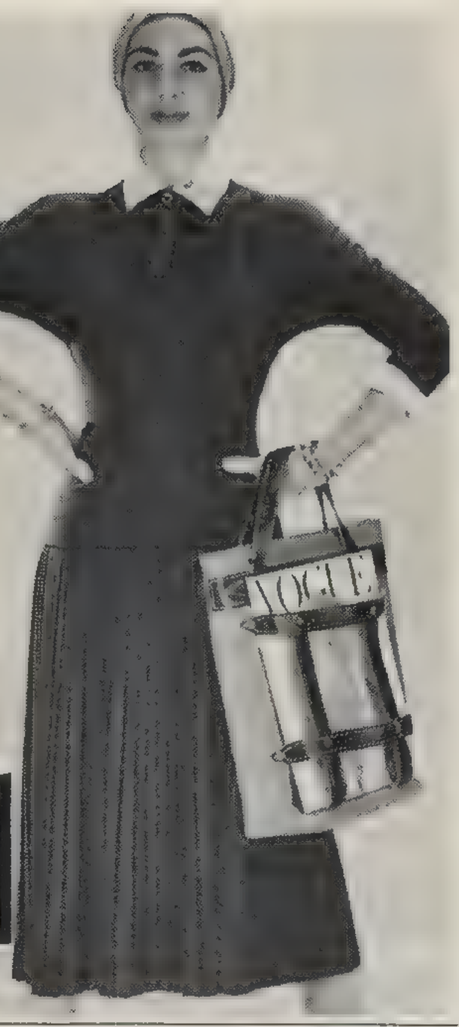
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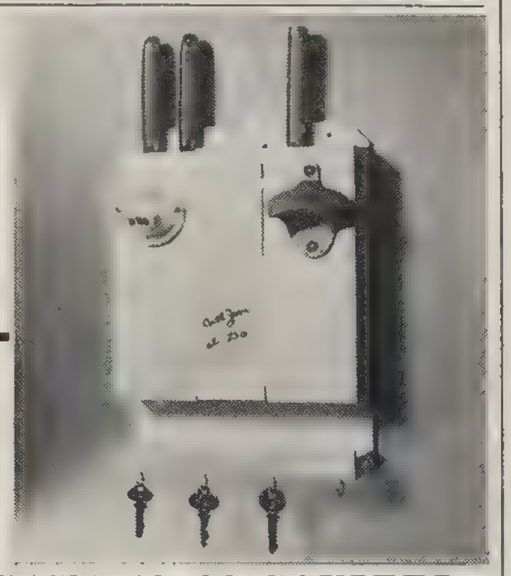
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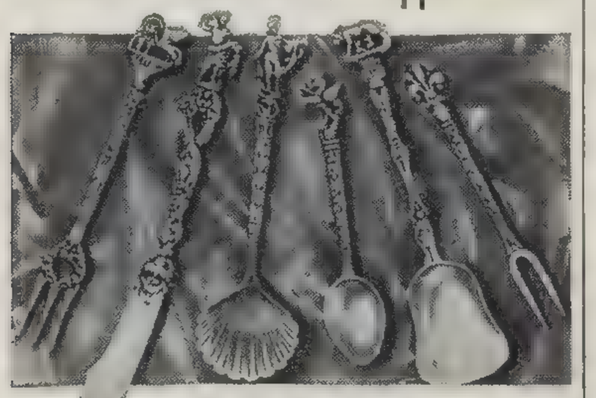
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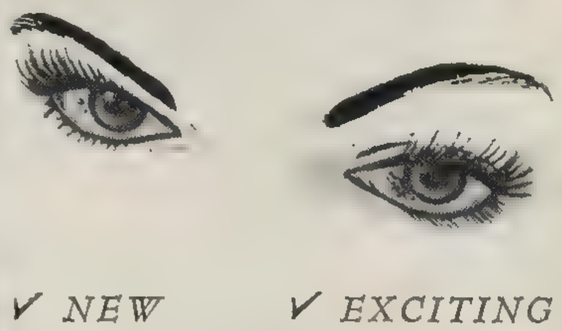
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Right: Good colouring for the round-collared broadcloth shirt. This one: white—striped with tan (or blue or grey)—$6.50 in sizes 14½ to 16½. Regular sleeves. Arthur M. Rosenberg, 16 E. 52nd St.



Left: The inevitable muffler; six feet of college colours: Yale, Harvard, Dartmouth, and Princeton. This, from Scotland—all wool and fringed at the ends. $7.50 at Rogers Peet, 600 Fifth Ave., N. Y.

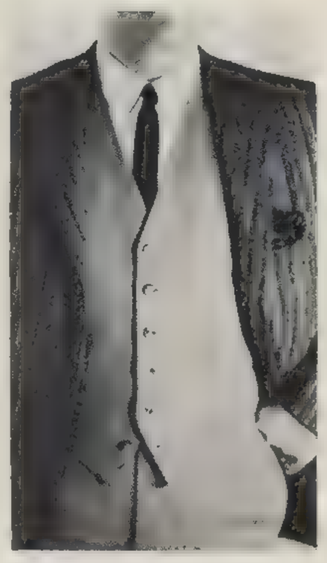
Below: When a hat is worn, it ought to look like this. Black-brown, with a snap brim only two inches wide. Tapered crown—black band. $15. In sizes 6¾ to 7⅝. At Cavanagh Hats, 247 Park Ave., N. Y.





Above: About the only thing in a man's wardrobe that can be bright red—pajamas. These are cotton flannel; have a notched collar. $5, in sizes A-B-C-D. By Varsity, at Altman. 361 Fifth Ave., New York.

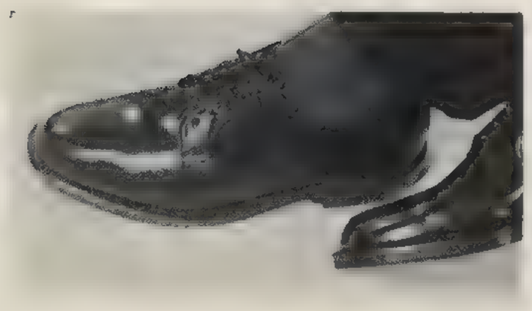
Right: The quiet vest, a change from last season's stripes and plaids. Of Stroock camel's hair; natural camel-colour. Sizes 36 to 46 in regulars and longs. By Currick & Leiken, $22.50. De Pinna, 650 Fifth Ave., N. Y.



HOUND



...follows the men to college



Left: Handsome dark brown cordovan leather shoes—with absolutely no adornment (and they polish beautifully). Also in black. Sizes 7 to 12. $18.75 (add 35c for postage) at Fellman Ltd., 6 East 46th St., New York.

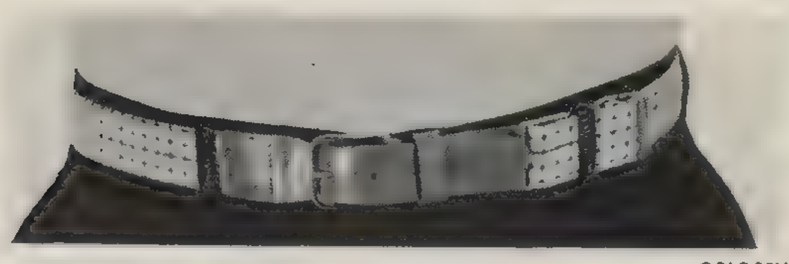
Right: The traditional button-down shirt, all right, but in red and yellow Tattersall. It's washable; half cotton, half wool. $12.50 in shirt sizes 14½ to 16½ (with regular sleeve lengths). Paul Stuart, Inc., 18 E. 45th St.



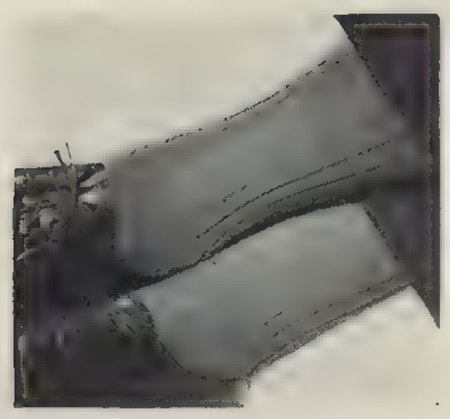


Left: Carefully tapered, these pleatless slacks measure 21½" at the knee, 17¾" at the cuff. Natural whipcord, in waist sizes 28 to 42. $25 plus 35c postage. Fenn-Feinstein, 9 E. 49th St.

Below: Good with country flannels—a belt of worsted-wool Tattersall. Either red and black or blue and black pattern on white. $2.50. Sizes S-M-L at Roger Gray, Ltd., 18 East 46th St., New York.



GRIGSBY

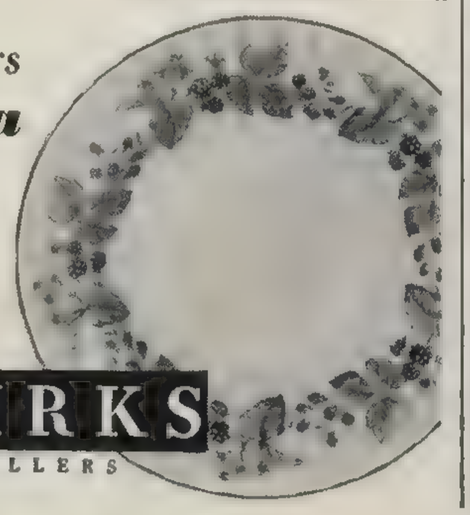


Left: British woollen socks—bound to be the same size before and *after* laundering. They're reinforced with nylon at toe and heel. Lovat green, sizes 9 to 13. $2. Sills of Cambridge, 9 E. 48th St., N. Y.

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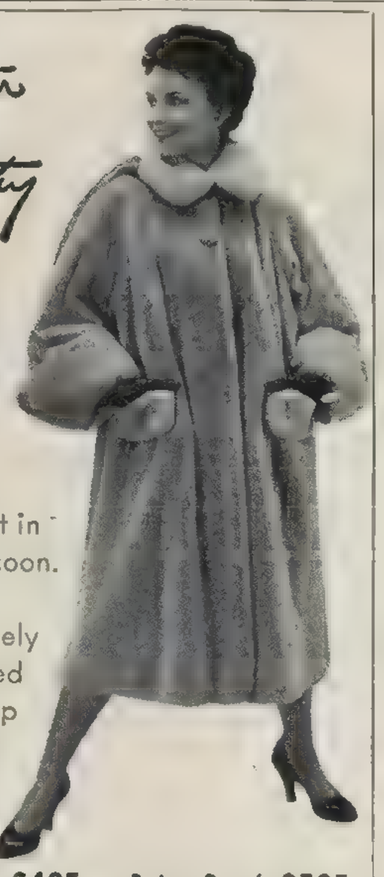
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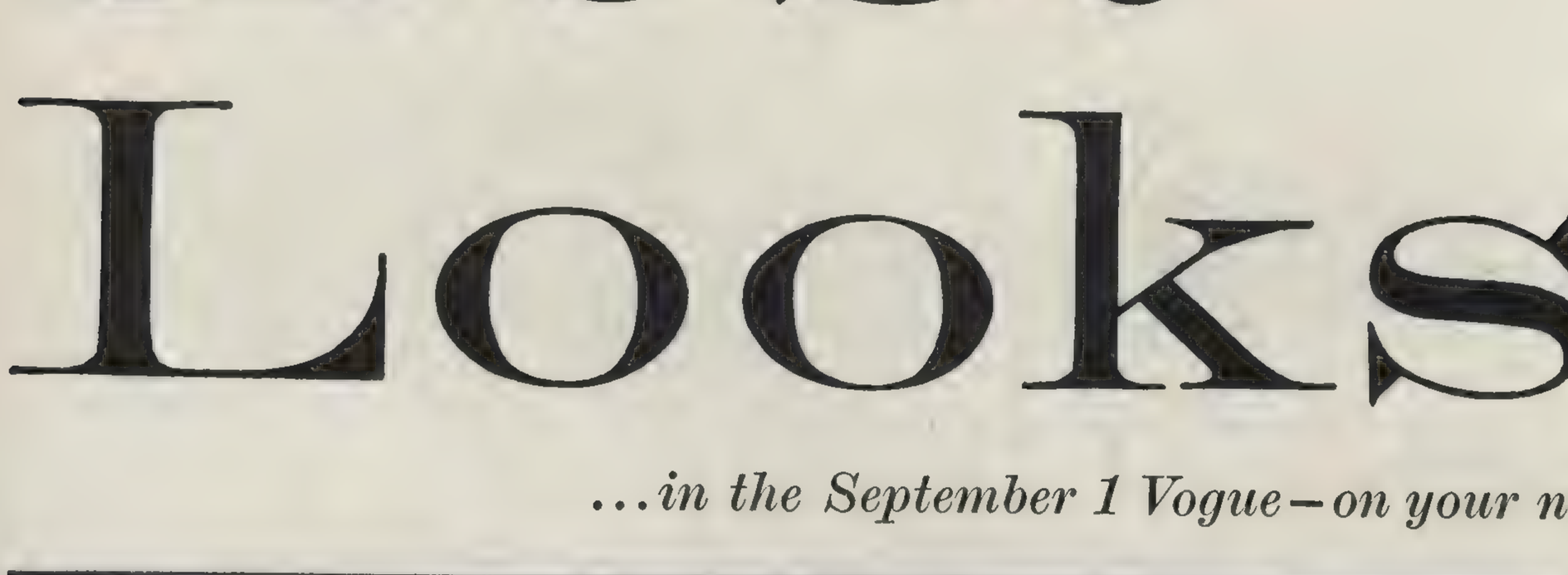
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INCORPORATING VANITY FAIR

New York *Paris* *London*

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COVER: *This coat, one of the great excitements of a tweed year: mustard-coloured herringbone tweed, belted along a high, curving waistline and collared with a curve of black velvet. Designed by Charles James. Ready at Lord & Taylor; Dayton's; Hudson's; I. Magnin. The beret, a round of black beaver felt from Emme. Castlecliff earrings: Lord & Taylor. The complexion: pale and glowing—the face powder is Caron's "Rachel" scented with Fleurs de Rocaille. . . .*

AUGUST 15, 1954

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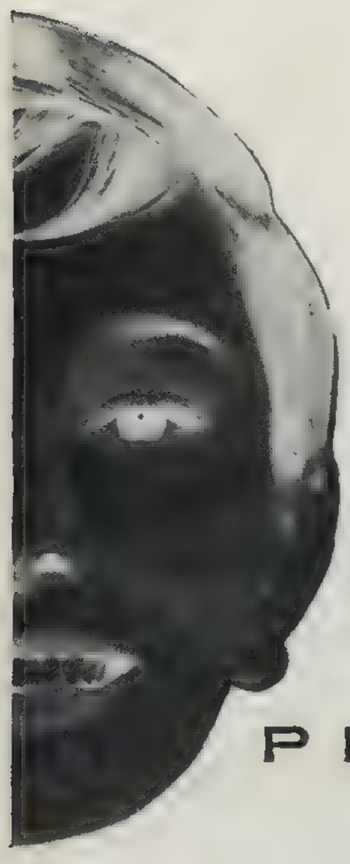
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Very important days ahead—school and parties to think about. What better way to show off one's new fall dresses than in a sun-dappled garden? Left: black-striped aqua nylon with dainty French val lace trim and velvet ribbon sash drawn through pearl loops. Full skirt, of course. Sizes 3 to 6x $14.95. 7 to 12 $17.95. Center: lustrous cotton broadcloth with embroidered poodles on unusual bodice pockets. Generously shirred stand-out skirt. Poppy red and French blue. Sizes 3 to 6x $12.95. 7 to 12 $14.95. Toddler 2 and 3 $10.95. Right: Linen-type rayon with twirly fan-stitched skirt. Slate grey with red trim. Fabric is wrinkle and spot resistant. Separate nylon net can-can petticoat with red trim. Sizes 3 to 6x $17.95. 7 to 12 $19.95. Toddler 2 and 3 in pink or blue $14.95.

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Vogue's eye view: the fashion news is in your hands







In this August 15 issue, the pages you hold in your hands, are almost all the new ingredients, all the essential oils to produce the exhilarating perfume of: smartness. There is the new idea about tweeds, the new coat lengths, the new offhand velvet dress, the new almost-off-the-head hat; there is the big necklace, the small scarf, the square collar, the round hipline. There is a polished brown pump, a nubby brown tweed suit, a low-necked tweed dress and a high-necked velvet dinner dress. A big tweed bag, a big pearl earring, a big tweed greatcoat. And more. The *almost* all-you-need to make the magic mixture.





But it *is* almost. These are only the makings. For the smartness of the shoe can not make up for a spiritless walk. A small fur wrap is an empty gesture unless it is wrapped the right way, the sure way. The most beguiling hat isn't even a hat if there's something amiss in the cut of the hair, the carriage of the head, the fit of the collar. And the best leathers in the new long gloves seem wasted if fidgety hands make meaningless gestures. What we are saying—and say implicitly in every issue of Vogue: the woman is more important than her clothes. A good figure, an elegant stance, hair that is shining clean and definitely shaped, careful make-up, and a kind of satiny neatness—these self-possessions are your most important fashion possessions. As true, this new fashion season, as before.









Smart woman, autumn 1954:

the woman in tweed

She's hardly the horsy type. As it happens, her collection of Battersea boxes
just about fills her personal need for rural landscapes.
Yet, there she is, sketched at left—ready for the first autumn day, and ready with
the smartest town suit a woman could own this year: tweed.
She's always been adamant about dressing for late-afternoon parties.
She'd rather forego the party than go without going home first
to change. One dress on which she's pretty well decided,
for autumn and winter cocktail parties this year? Quite décolleté, willowy through the waist,
fairly full-skirted—and every inch of it, made of tweed.
She's something of a coat-collector. To her, coats are out-of-doors dresses,
and because she spends a good deal of time in coats, she spends time
on her coat-choices. She's considering two, this year; one a finger-tip town coat, the other a full-length one,
and both cut with a new sort of feminine ease. (The latest word is that she's ordered both, and both in tweed.)
Before autumn's worn on very far, she'll certainly try a few more tweeds, if only for size
and for the benefit of the fitting-room mirror. (Her checkbook's out at this point, being slip-covered in tweed???)
Anyway, she'll try *not* to order a marvellous fox-bordered tweed suit that she'd wear with white kidskin gloves.
(Our bet is that her resistance proves to be quite low.) She'll try a delicious speckled tweed middy
with a schoolgirl linen collar that's the equivalent of being born yesterday. She'll try a fascinating suit that's like
no other suit she's ever owned: a subtle and feminine balance of long jacket and flaring skirt
(tweed, naturally, all but the creamy satin scarf looped under the collar).
She'll be living in tweed this year, and living at her usual address—namely, town. But her closet won't
give off even the faintest whiff of heather. To this end, she'll include in her new tweed wardrobe the following:
A white mink beret. Satiny leather gloves. A new coiffure: hair longer, brushed up in back, tied with a hair ribbon.

Because she's a good observer of fashion (and that in turn is one reason why she's
so successful in her choice of fashion) she'll notice this autumn
that the more speckles a tweed has, the smarter it is.
That tweed varies from a coating-weight to a fine, sheer flannel-weight.
That this autumn, without question, the smart woman's place is in tweed.

A woman in town, in tweed (facing page), and in the newest
fashion, a city tweed suit. This one, more than flecked—*flaked* with colour.
Mustard-black-and-white Lesur tweed, the jacket, shorter than
last year's; the skirt straight. By Hattie Carnegie.
This, and the mustard velours turban, also at Hutzler's; Montaldo's; I. Magnin.

1954 tweed—how it's different

There's no *one* tweed look this autumn. Here, four costumes proving that tweed's different enough, this year, for four women of quite various fashion temperaments.
Right: Tweed news for the woman who plans to add exactly one new suit to her wardrobe this year—a suit well up on the fashion news.
Her choice has a new kind of ease, a good deal of collar, less jacket-length than last year's suit would have had. And?
And the top tweed of this strong tweed year: speckled tweed. In Anglo wool, with a mustard velveteen muffler; by Swansdown, about $65. This, the Capri ear-buttons, the gloves by Superb, all at Saks Fifth Avenue.
Suit, also at H. P. Wasson; Joseph Magnin. Beret news: Emme.
On her lips, a clear strong colour—"Firecracker" by Jacqueline Cochran.
Below left: Tweed news for the woman whose whole fashion life is a city situation; who's usually coatless from nine to five. Her choice: black-and-white slender dress by David Goodstein, in Rodier wool, $90.
Bonwit Teller; Carson Pirie Scott. Sally Victor cloche. Handbag by Lucille.
Below centre: Tweed news for the woman whose fashion excitement runs to the *non*-classic. Her newest suit: tweed by way of skirt, tweed by way of decoration, otherwise of black Hockanum men's-wear flannel.
By B. H. Wragge, the Kama Knit tweed, black and white wool-and-Orlon. $80.
Bonwit Teller; Frederick & Nelson. Flat tweed-felt beret by Sally Victor. Customcraft shoes.
Below right: Tweed news for the woman who understands tweed best in terms of luxury. Black-and-white tweed costume with a deep, delicious collar of silky black fox, a jersey blouse. By Talmack, $225. At Saks Fifth; Frost Bros.







FRANCES MCLAUGHLIN







1954 tweed—how it's stimulating

Two silhouettes that are 1954 silhouettes—they've taken the fashion-initiative, and they've taken it in tweed.

Far left: This is not only something new for tweed to do, this is a 1954 silhouette, period. A back-buttoned two-piece dress—the shirt-top quite short; the whole thing, with a breezy, fresh young outlook. In black-and-white Rodier wool-and-mohair tweed with piqué collar; ribbon streamers. By Harvey Berin, $95. This (ready September 1), and the black-and-white tweed Coronet bag: at Bergdorf Goodman. Dress, also Julius Garfinckel; Hudson's.

Directly left: This is tweed practising seduction; a most feminine, willowy silhouette—long jacket, flared skirt, in a subtle and perfect balance. Black-and-white Forstmann herringbone, the collar rolling out over a white satin scarf. By Ben Zuckerman, about $250. This, the gloves by Superb, the buckle-cut ear-buttons by Carnegie, all at Bonwit Teller. Suit, also at Neiman-Marcus; I. Magnin.

Both hats: delicious additions. Berets made of white velvet (far left) and white ermine (directly left). Both by Irene of New York.

FRANCES MCLAUGHLIN

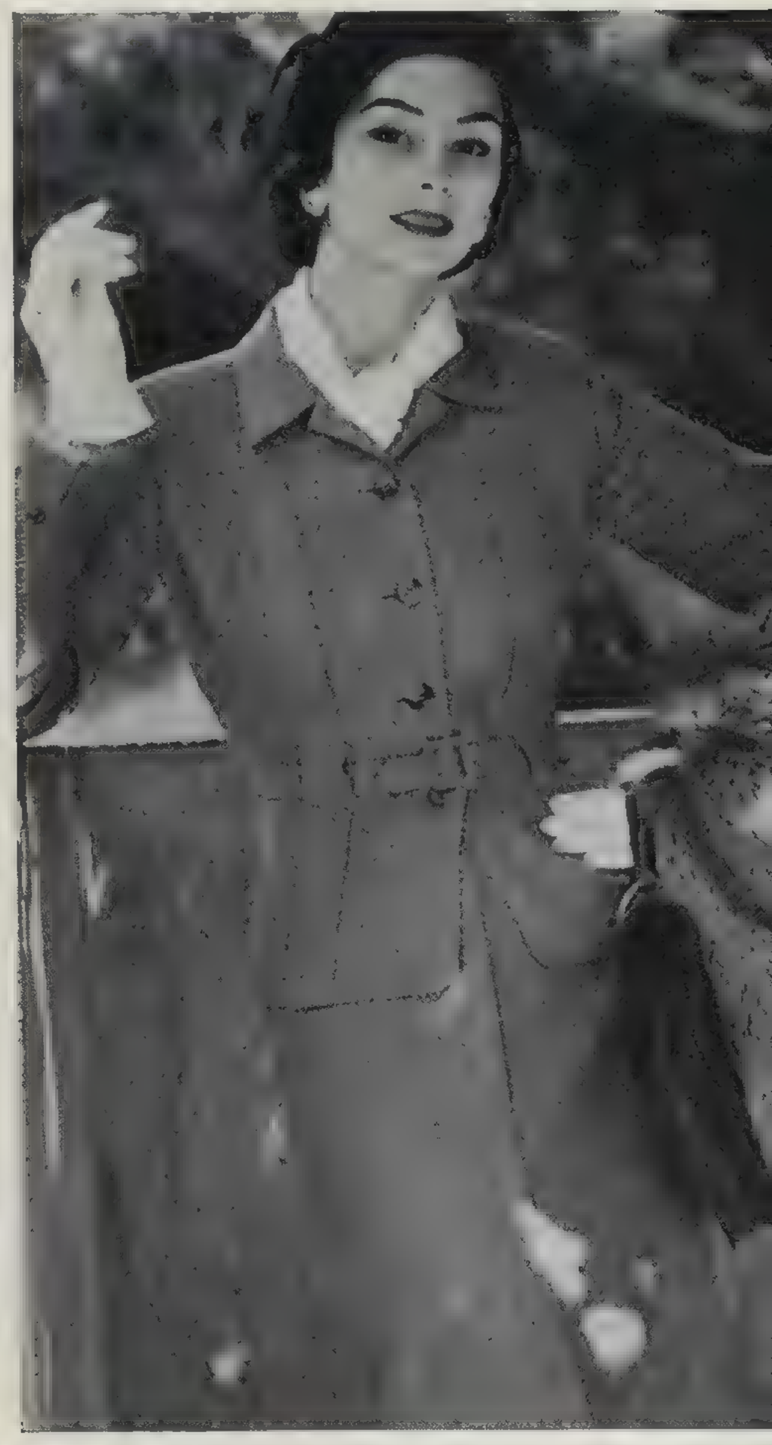


1954 tweed—how it's jacketed

The jacketing of tweed costumes this year: easy, as a rule.
There's no inch-of-your-life fitting going on in fitting rooms.
The jacket length generally ends around the hipbone—a line that women generally find becoming. And jacket necklines? There's such a range of choice (designers seem to be thinking: "If it's worth doing well, it's worth doing in tweed.") that a woman could find any line she likes.
Opposite page: An easy, lightly fitted jacket (smartest when left unbuttoned) worn over a dress with a pleated skirt, a slim top. The costume, of beige tweed with a fine burr to it, by Larry Aldrich, $165.
Bergdorf Goodman; Wanamaker's, Phila.; Marshall Field. Hat, Irene of New York.
White lambskin gloves (eight-button length) by Superb, at Bergdorf Goodman.
Below, left: The jacket here (it's part of a suit), collared with a tweed plastron.
The suit, grey-and-white Scotch wool tweed, from Elizabeth Arden, $235.
Black calfskin satchel bag by Milch, also at Elizabeth Arden.
Below, centre: This cowl-collared jacket, loose and easy through the shoulders, is part of a costume that's more a two-piece dress than a suit. Jacket and skirt, of black-and-white Kama Knit wool-and-Orlon bouclé tweed; by J.L.F., in junior sizes, $50. At Bendel's Young-Timers.
Below, right: This Norfolk jacket, top of a suit of rusty brown British tweed, by Rosenblum of California, about $60. At Arnold Constable; Roos Brothers.







FRANCES MCLAUGHLIN

1954 tweed coats—in new amounts

How much coat? Depends upon where it's going, the chill in the air.
But for an early autumn coat, for most winter climates in most American cities,
three-quarter length, finger-tip length, seem like very smart lengths to go to.
Below, left: A straight three-quarter length coat with its own skirt (making it really an outdoor suit). Of Forstmann mulberry-and-black chiffon wool tweed.
With it, an oyster-white jersey blouse. All three, by Pattullo-Jo Copeland, $295.
This, and the black-and-white tweed bag by Coronet,
at Saks Fifth Avenue. Costume, also at Montaldo's. Hat from John Frederics.
Below, centre: A straight little coat with skirt to match,
both of brandy-coloured Italian tweed, and worn with an orange wool jersey blouse
(the coat's lined in the same bright jersey).
Three-piece costume by Willi, $125. At Henri Bendel; Himelhoch's.
Also at Henri Bendel: the bucket bag of brown calfskin by Jenny.
Below, right: A little Chesterfield, finger-tip length, of a herringbone tweed—
part of a fresh young approach to city life. The coat, of Merna black-and-white tweed,
by Spectator Ltd., about $100. At Lord & Taylor; Neiman-Marcus; I. Magnin. The black velours hat, from Emme. Black umbrella with a silver handle: Lord & Taylor.
Sketched at right: One of the easiest coats going—finger-tip length and collarless,
made of a British woollen tweed that's plaided rust and black.
The coat, by Christian Dior-New York, $225. At Henri Bendel; J. W. Robinson.









FRANCES MCLAUGHLIN

René Bouché

1954
tweed elegance—
in the cities

Here, two city silhouettes
that are pure cream—they're feminine,
unmistakably urban, and,
as it happens, unmistakably tweed.
Directly right: A serious piece
of fashion, this suit
with soft lines. Of black-and-white
Italian tweed, the smooth
jacket fitted at the waist,
flaring into a little peplum,
buttoning onto the skirt,
that flares again, more gently, below.
A new kind of femininity in tweed,
it could have been made
in broadcloth or velvet.
By Eleanora Garnett, about $235.
At Garnett; Neiman-Marcus;
I. Magnin. Metropolitan accessory
cast: a calfskin bag, suède gloves.
Far right: An exact little costume . . .
requiring a lithe figure (age no object)
and giving, in return, a very smart,
very new look for town. The little
hug-me-tight jacket behaves almost
like a jumper; the one-piece dress
has a slim skirt, a black
jersey top. By Sylvan Rich
for Martini, of black-and-white
Kama Knit wool tweed. $110.
At Milgrim; Woodward & Lothrop.
Bag by Bienen-Davis;
gloves by Superb; both at Milgrim.
Orange beret by Emme.





1954 tweed dresses—in a new time span

What these four dresses are: a *tour de force* in tweed.
Seems there's no limit to tweed's uses in 1954. It can be the softest sort
of city dress. The perfect all-day, late-day dress. And one of the handsomest
dinner-and-dancing dresses (still tweed, every smart inch of the way).
Below left: One of the freshest costumes going (going easily from luncheon
into late-day rôles). It's a one-piece dress—
the top, black Wyner worsted jersey; the skirt, black-and-white tweed
flaring into a back pleat. By Mollie Parnis, $90.
Lord & Taylor; Thalhimers. The black velvet hat from Irene of New York.
Below centre: Tweed in one of its softest all-day versions: a town dress
of brown-spattered Donegal tweed by Milliken. The neckline is filled with
a pink satin dickey. Dress by Ben Barrack, $45. De Pinna; Thalhimers.
Below right: An all-day tweed dress that can move smartly into the late-day
time span. It's a black-and-white Miron tweed—worsted,
Dacron-and-silk, with a white faille collar. By Herbert Sondheim, $90.
Best's; L. S. Ayres. The beige satin turban (really a chéchia) by Irene of New York.
Sketched at right: A beauty of a dinner-and-dancing dress—and it's of tweed.
Cut low-necked and darted in all around the waist, it's
made of a very lightweight red-and-black Ducharne tweed.
By Galanos, about $235. At Bergdorf Goodman; Neiman-Marcus.



FRANCES MCLAUGHLIN





FRANCES MCLAUGHLIN

Tweed overcoats, 1954—newly gentle

Four coats that explain—in the space of two pages—precisely how tweeds have changed this autumn. They're gentle tweeds, not rough tweeds. Any one of these: fascinating new way for a woman to go about her city life, the minute the weather turns.

Sketched, far left: Tweed with a wonderfully feminine figure. This coat is fitted; has a big collar, just a touch of belt; a skirt that's been slightly stiffened to stand out enough to make the waistline seem a wand. The tweed, black and white with a little city sunshine: yellow beaming through the pattern. By Dan Millstein, in an Anglo wool. $95. Lord & Taylor; Hudson's.

Photographed far left: Tweed coat with a feminine little fringe of bangs around what *would* be the collar if there *were* a collar. The tweed, by Anglo, black and white. Made by Zelinka-Matlick, after an Italian coat designed by Simonetta, about $100. Macy's; Strawbridge & Clothier.

Below centre: Sailor coat in tweed—the big sailor collar knots at the front over a softly-bloused top. The outline itself, very specific: fitted. By Seymour Fox, in charcoal Anglo tweed, about $155. Milgrim; Dayton's. Sailor hat of felt and velvet, Sally Victor.

Below right: Not only a tweed coat—a tweed costume. And a costume with a look of great luxury. Vera Maxwell brings together here a straight overcoat and a slender princesse dress made of one and the same black-and-white Donegal tweed. The velvety depth of collar? It's the coat's own; is black lapin. The costume, about $220. Saks Fifth Avenue; Julius Garfinckel.





Tweed, daily, 1954—the slim city coat

The smart woman's place in 1954: in a tweed city coat. As here, one falling in a straight line—interrupted very politely, very softly, by half a belt (this year, often better than a whole one). It may be in front, a little low of centre; or at the back, a little high of centre.
Second important mark of the new important coat: a wide, gentle collar, rolling out and over like a wave of tweed.
Directly right: Less-than-usual belt, more-than-usual collar . . . these new proportions of fashion, wonderfully done in 1954's most important fabric. By Nettie Rosenstein of Rodier's beige tweed. About $250. At Bonwit Teller; Nan Duskin; Hutzler's.
Red velvet hat by Irene of New York.
Far right: Now residing in town for good . . . and for very good fashion: a coat that's faintly and elegantly high-waisted (but only at the back across two stitched half-pleats; the front's straight as a tweed plumb-line).
A Dessès design for Deitsch & Conti, in a British woollen tweed. $195. At Henri Bendel; Julius Garfinckel; Marshall Field. The bag, by Coblentz at Henri Bendel.





PEOPLE ARE TALKING ABOUT...

HONEYMAN



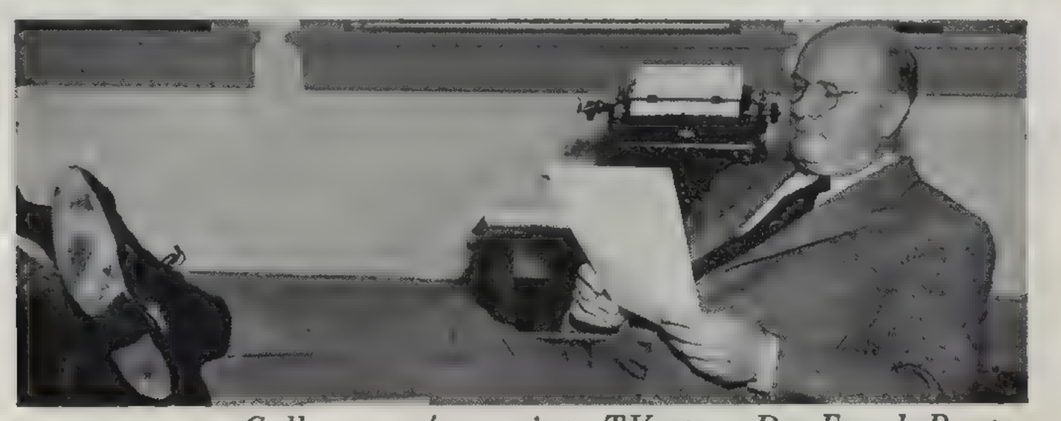
"The steered-wheel principle of a roller coaster": the Talgo train

"Sin is no amusing toy": Billy Graham



HENRY CLARKE

Matador and mascot: Luis Miguel Dominguin and Marcellino



College professor into TV star: Dr. Frank Baxter



"After all, it's not as though we are ordinary people": Joyce Grenfell.



JOE PAZEN—BLACK STAR



"Avoid eating during meals": Never Say Diet

"If you can dance, you can mambo": Perez Prado



LEO FRIEDMAN



Fourth-century Bikini in Sicily

"Clink, Clank, Clunk"



Decorated for Dienbienphu



BOB WILLOUGHBY

"A bounce and a crawl": Helen Silver



KEYSTONE



Happy ship, new and Italian

PEOPLE ARE TALKING ABOUT . . . The picaresque pair, Luis Miguel Dominguin, who retired from the bull ring at the top of his power as a matador two years ago, and the famous dwarf Marcellino, who actually is a kind of Sancho Panza, attaching himself to the leading bullfighter as confidant. (Dominguin has just been visiting the U.S.)

DR. FRANK C. BAXTER, the unexpected TV star of his own national weekly program, "Now and Then," in which he talks learnedly and wittily on anything that interests him, from Homer to Faulkner; CBS put it on after his "Shakespeare on TV" won ten television awards, all a surprise to this University of Southern California professor.

JOYCE GRENFELL, a gleamingly funny actress who has twin successes, one as the Duchess of Cromarty in the loose-jointed movie *Man with a Million,* the other as star of her own London revue, *Joyce Grenfell Requests the Pleasure.*

THE TALGO TRAIN, now zipping into U.S. railroad stations on exhibition; looking like an aeroplane on rails, the Talgo, if adopted here, could clip 25% off the time of most runs.

BILLY GRAHAM, the thirty-five-year-old evangelist who conducts his massive revival meetings without phony hysteria, offering no easy way to quick conversion; a strict fundamentalist, he wrote in his book, *Peace with God,* "A man is . . . not saved by physical excitement or religious ecstasy."

COREY FORD and *Never Say Diet,* his unhelpful but funny book (with vast fat illustrations by R. Taylor), offering a seven-day diet with the sixth-day explanation, "Stomach closed for inventory."

THE MAMBO and the Mambo King, Perez Prado, a twenty-nine-year-old Cuban band leader and composer, whose lyric-less records have sold fantastically, especially "Que Rico El Mambo."

THE SASS of *That's Life,* a young revue now in Hollywood and probably coming to Broadway—with some new talents: three unhappy armour-plated men singing "Clink, Clank, Clunk," a satire on knighthood-was-in-flower movies; Helen Silver, who tunnels and bites her way around stage, singing "Why Am I in Love"; and Gloria Craig, who stops the show singing "Chihuahua Choo-choo."

THE SICILIAN BEAUTIES in the extraordinary mosaic floor designs at Piazza Armerina, recently uncovered, showing ten girls in a nautical ballet—the bathing girls of the 4th century A.D.

GENEVIÈVE DE GALARD-TERRAUBE, whose face looks so oddly placid above the row of decorations, but whose harassed face became known to millions when she was the lone nurse at Dienbienphu in Indo-China. (She recently was in the U.S.)

THE AIR-CONDITIONED *Cristoforo Colombo,* the Italian Line's new ship, now wafting 1,248 people between New York and Genoa in nine happy days; like her companion-ship, the *Andrea Doria,* she was decorated by Italy's top designers, has, in one of the ballrooms, a ballet mural by Felicita Frai.





MANY FACES, ONE (HAPPY) GOAL

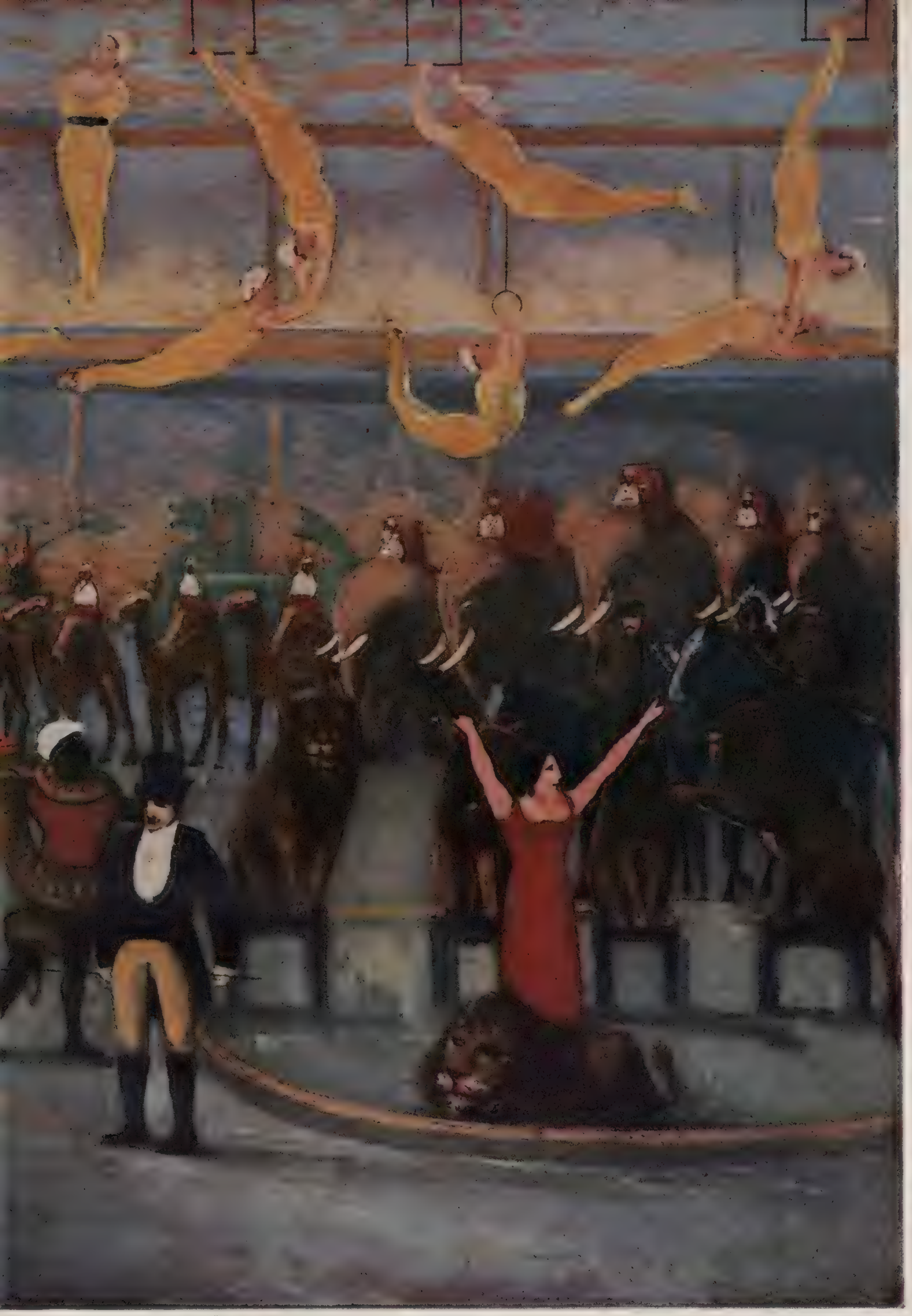
Clowns have an ancient calling, a single aim—to make people laugh. To accomplish this, they rush about in huge flappy shoes, get tangled up in circus tent-ropes, smash peanuts with sledge-hammers, douse each other with water (children *never* get enough of that). They pile on baggy pants, shaggy wigs, tiny hats, and plaster their faces with a mud-pie mixture of zinc oxide, olive oil, glycerine, and talc, embellished with black or coloured grease paint, often with false noses or teeth. Each clown has his own individual make-up—which no other clown ever knowingly copies—but the make-ups fall into certain general categories. For example, these are all whiteface clowns, subdivided as follows: Grotesques (see top row, extreme left); Feminines (top row, second from left); Neats (top row, third from left—basically the classic Harlequin mask); and Augusts (centre row, second from left). The great Felix Adler (centre row, extreme right, with pig make-up, jewelled nose), is, of course, a Grotesque. But all the categories, the make-ups, succeed magnificently in their over-riding purpose—to make people laugh.

EDWARD KASPER



"THE CIRCUS," BY A. LOGAN (1874)

From the collection of Edgar William and Bernice Chrysler Garbisch, given to the National Gallery of Art



OIL, 24" X 38"

An evocation of America's past, innocent, exuberant, and delightful, this primitive painting of a nineteenth-century circus surges with animals and people—horses, camels, elephants, lions, a boa-constrictor, an aerial frieze of trapeze artists in yellow, and a composed equestrienne in powder blue, poised a good foot above her horse's back. Except for this canvas, the artist, A. Logan, is unknown; he may have been a circus roustabout, or a sign painter in love with the colours of the circus.



First furs—small furs

Beginning here: eight pages of the year's first furs—capes, stoles, jackets, all indicating some of the year's surest fashion news. This feeling for great beauty, great luxury (it's emerging everywhere) is nowhere clearer than in these earliest furs. Designers are shaping pelts as they'd cut into cloth, demanding as much fashion excitement as ever came from a bolt of brocade. Result: a length of fur is not only the most flattering sort of warmth you could own; it may well be the smartest. *At left:* Gilding the lily here: a new golden colour added to the beauties of sable. This collared cape with muff loops in front, by J. Weinig at Gunther Jaeckel; Wanamaker's, Phila.; I. Magnin. Gloves by Superb, and textured gilt and rhinestone bracelets (these, by Nettie Rosenstein, available later), at Gunther Jaeckel. Coiffure, waved like moire by Orcel Coiffures. The shade: Roux's "Light Auburn" color shampoo.

At right: Sable with a new darkness: a small jacket to wrap deliciously around everything from tweed suits to ball dresses. This jacket, tip-dyed North American sable, and the hat (bands of pale satin with velvet): both by Christian Dior-New York, both at Saks Fifth Ave.



KAREN RADKAI



KAREN RADKAI

Fur news: the fur shirt

At left: The most offhand fur jacket imaginable, and marvellous-looking for dinner, or all day in town, or (in a country house) slung over the shoulders over velvet slacks, a thin black sweater. This is a "Riviera shirt" of broadtail lamb in its natural ink-black colour. It's here with a white satin blouse and a slim skirt of black Italian velveteen (these last two at Lord & Taylor). The silky fur shirt, from Fredrica; also ready at Rich's. *At right:* Another easy wrap, and again, this fur is smart for in town for dinner or the theatre. This, Alaska sealskin cut like a loose shirt and bound with moire. Worn as a hat: black jersey caught in a bow: from Emme. The wrist-length jacket, of black-dyed Alaska sealskin from Revillon; also ready at Neiman-Marcus.





KAREN RADKAI

Mink jacket—new shape

Silver fox—in again

Above: A new approach to mink, this fitted look: a close jacket nipped in at the waist with a bow at the back. Emba Royal Pastel mink; by Ralph Marano, from Russeks. Russet velvet cloche: Irene of N. Y. *Opposite:* Fashion certainty: the return of the long-haired fur. Here, a great swath of natural Royal Canadian Onyx silver fox—to wear with evening clothes, certain slim-lined day clothes. From Ritter Brothers; also, Joseph Magnin; Morgan of Canada. Feathered cap from Mr. Arnold. Bracelet by Kramer.





Small furs— black and wrapped

Left, above: One of the smartest young after-five coats going: black velvet between bands of Hammer Brand processed, black-dyed, Southwest African Persian lamb. From Ben Kahn; also at Creed's of Toronto. Hat from Mr. Arnold. *Left, below:* Black ermine, surprising as a white raven. This glistening black wrap (versatile because of its changed colour) is as marvellous at dinner as at a big party. Black Hollander-dyed ermine from Maximilian; also at Holt Renfrew of Canada. The hat: a veil wrapped closely. *Opposite:* Brand-new fur life—Empress chinchilla—shaped into a soft, young, and becoming little jacket. Here it's worn with theatre clothes (might top a grey tweed in the afternoon). Pink satin hat from Irene of New York. The fur wrap, from Revillon; also at I. Magnin.



KAREN RADKAI

Chinchilla—small and precious

New cover for late-day dresses: the velvet look



A change in the late-day, little dinner dress: more dress now—often from collar to wrist. The logical (and most romantic) fabrics for this new policy of concealment: black velvet, and a beautiful new blue velveteen. Here, the evening arrival of two shirt dresses (the translation into velveteen and velvet, new and easy) . . . one sheath (made discreet by the sleeve-length, the neckline insert). All three, here pointing up one moral: shoulders will be assumed, not seen. *Directly right:* The narrow shirt dress, looking very new and different because it's a wonderful sapphire-blue velveteen. Easy top; collar, cuffs, and bow all from a good little choirboy. In Merrimack velveteen, by Sylvan Rich for Martini. $70. At Jay Thorpe; Famous-Barr; Best's Apparel. Airily below: Delman sandal, Hanes sandalfoot stocking. *Centre:* Going where strapless dresses used to go: a black velvet sheath with below-the-elbow sleeves, a square neckline filled in with white satin. By Mollie Parnis; velvet, of Du Pont acetate and rayon. $90. Saks Fifth; Julius Garfinckel. *Far right:* The full-skirted black velvet shirt dress. The silhouette is bell-shaped and feminine, but the tight bodice ends in surprises: white linen collar, cuffs complete with links. By Kasper; a Cheney velvet of Du Pont rayon. $70. At Best's; Hudson's. With satin opera pumps: Hummingbird shadowfoot stockings.

HORST





TO...

By P. G. Wodehouse

The other morning, as I sat toying with my breakfast cereal, the telephone rang. It was the Messrs. Simon and Schuster, who are exciting the sullen envy of all other American publishing houses by marketing my books in the United States.

"Look," said Simon, or it may have been Schuster. "That thing of yours goes to the printers today. Do you want to put in a dedication?"

I laughed a light laugh and said good heavens, no, of course I didn't, and as I replaced the receiver I found myself thinking how odd it was that I should have made such a reply. It just showed how things have changed since the days when I was starting out to do my bit for English literature. We boys at the turn of the century would as soon have gone out without our spats as allowed a book of ours to go out practically naked, as you might say. The dedication—now apparently extinct—was the thing on which we spread ourselves. It was the *bonne bouche*. H. G. Wells once planned a book which was to consist entirely of dedications, but abandoned the idea because he could not think of a dedication for it.

We went in for variety in those days. When you opened a novel, you never knew what you were going to get. It might be the curt, take-it-or-leave-it dedication:

TO J. SMITH

or the somewhat warmer:

TO MY FRIEND
PERCY BROWN

or one of those cryptic dedications with a bit of poetry shoved in underneath in italics, like

TO F.B.O.

Stark winds
And sunset over the moors.
Why?
Whither?
Whence?
And the sound of distant drums . . .

J. FRED MUGGS
Stoke Newington, 1912

or possibly, if we were feeling a bit livery, the nasty dedication:

TO THE CRITICS
THESE PEARLS

or:

To
J. ALASTAIR FRISBY
WHO
TOLD ME I WOULD NEVER GET A
BOOK PUBLISHED
AND
ADVISED ME
TO
TRY SELLING JELLIED EELS.
SUCKS TO YOU, FRISBY

It was all great fun and kept our pores open and brought the roses to our cheeks, and I for one am sorry that the custom has died out. But one can see, of course, why it did. Inevitably a time came when there crept into authors' minds the question "What is there in this for me?"

When the seventeenth-century writer inserted on page one something like

To
The Most Noble and Puissant
LORD KNUBBLE *of* KNOPP
from
His Very Humble Servant,
the Author

My Lord,

It is with inexpressible admiration for your lordship's transcendent gifts that the poor slob who now addresses your lordship presents to your lordship this trifling work, so unworthy of your lordship's distinguished consideration.

he expected to clean up. Lord Knubble was his patron and could be relied on, if given the old oil in liberal doses and always provided he was not having one of his attacks of gout, to come through with at least a couple of guineas. But where does the author of today get off? He plucks—let us say—P. B. Biffen from the unsung millions and makes him immortal, and what does Biffen do in return? He does nothing. He just stands there. If he is like all the Biffens I know, the author won't get so much as a lunch out of it.

There are only two ways of making the dedication pay dividends. The first is the letter form, where you go in heavily for name-dropping:

To the Duchess of Penge

I wonder, dear Woffles, if you remember an evening—ah, so long ago—at Chequers, when the P.M. brought up mystery stories and you challenged me to write one.

How vividly I recall the impish twinkle in your eye when I said I would "have a shot." Tony Eden, you remember, betted me five shillings I would not get beyond Chapter One. Lord Beaverbrook, who was also present, was much amused. I can see him now, as he laughed heartily, looking bronzed and fit.

Well here at long last, dear Woffles . . .

That ought to help at the libraries. So should this:

To
STANISLAUS BRADBURY
without whose advice and
encouragement I could not
have written such books as
DESERT PASSION (Popgood and Grooly)
and the extraordinarily popular
NUDE—OR NEARLY*

(*Lays bare the soul of a woman as with a scalpel.—*Licensed Victuallers Gazette*)

But I doubt if the dedication in any form will come back. Certainly not in America, where the risks are too great. There is a little brochure called *The American Writer*, published monthly, in which authors air their grievances, and in the January issue I read this plaintive gripe—

"Granted: an author's subject, title, and mode of execution are subject to editorial debate. But I supposed I could write the dedication as I pleased. Not so. A copy-reader of one of my books changed the wording to suit her fancy."

One can see what this might lead to. No author wants to write

To SENATOR GEORGE B. QUONK
AMERICA'S FAVOURITE SON
With Affection and Admiration

and have it come out

To SENATOR GEORGE B. QUONK
AMERICA'S LEADING LOUSE

Hey, George! What prominent politician would do well to skip to Canada till things have quieted down a bit? How about that Amalgamated Guano scandal, George?

BACK TO MONTANA

By Paul Hyde Bonner

EDITOR'S NOTE: *Paul Hyde Bonner has fished the great streams of the British Isles, Europe, and the United States. In fact, these experiences are the basis of his new book of short stories,* The Glorious Mornings. *His knowledge of Italy and France led to his two recent novels,* SPQR *and* Hôtel Talleyrand, *and a new one,* Excelsior!, *which he is writing in Washington, D. C. After spending much of his life as a textile executive, he became Colonel on the Air Staff in World War II. From 1947 to 1951 he served in Rome, first as special advisor to the American Ambassador, then as special assistant to* ECA. *Mr. Bonner holds the Papal Order of Pius IX and the Cross of a Commander of George I of Greece.*

Time has a way of touching up a pleasant memory, brightening the colours, making the mental picture slightly larger than life. But you can't fool your game book, that is, if your entries are honest, and mine are. Like most fishermen I will draw the long bow conversationally, but I balk at fooling myself with false, blown-up entries for the good reason that this private record is kept, not for boasting, but for future guidance. I can flip back the pages of my fishing record and read my own experience in numbers, pounds, and inches.

That is why I am going back to Montana this summer.

Around the first week in March, after the shotguns have been greased and put away, I usually start planning my fishing holiday. We fly fishermen are forever seeking Eldorado, which, to us, is a bit of secluded water where big trout have gained their size because they were too smart for the novice anglers. Ever since the introduction of the dry (or floating) fly, the three great chalk streams of England—the Test, the Itchen, and the Kennet—have been the Eldorados of the purists. In those slow-flowing, gin-clear meadow streams each feeding fish presents a tactical problem requiring the highest skill. It is truly superb fishing, but for an American of modest purse it means not only a long and expensive journey but the added difficulty of being able to lease a rod for a fortnight. For the fishing rights of every yard of these streams are closely held by individuals and clubs who have more applicants than they can accommodate.

In 1940 I was told that one could find in Montana water that duplicated these famous English chalk streams, especially the Test, and I decided to investigate. A Denver friend, one of the best fishermen in the Rockies, wrote that, judging from his own experience, he would recommend the Madison between Ennis Lake and Hebgen Dam, or the Gallatin from Yellowstone National Park to Gallatin Gateway. He added that one should not neglect the tributaries of these streams. August was the best month, he wrote, and named a dude ranch in the Madison Valley where he had had comfortable accommodations and good food.

So, in mid-July of 1940 I started out from the coast of New Hampshire with my wife, two of my sons, and a mass of gear and luggage. It took us over a week to reach our destination, stopping at motels every night and driving at a leisurely pace from eight in the morning until four in the afternoon, never longer. The saga of that journey, filled with laughter and excitement, is another story, a classic in the family.

The ranch was more attractive than we had hoped or expected, with a group of low log cabins, the roofs of which were covered with sod and flaming with wild flowers, set in a forest glade a thousand feet above the valley floor in the Madison Range. We had our own cabin with two bedrooms, a bath, and a living room with an immense stone fireplace which we used every evening, as the nights are cool at eight thousand feet, even in August when the midday sun brings the thermometer to eighty. When I say "we" used it, I mean my wife and I; the boys preferred sitting around the big blaze of a camp fire in front of the dining cabin, singing "Home on the Range" and other suitable folk tunes with the other guests of their age.

I read the other day that Casey Stengel, when asked how he selected his team, replied that he classified all ball players as either "Professionals or Ribbon Clerks." Well, the same can be said of fly fishermen. The Pros are those who, from long experience and close study, are able to present a fly to a large and wary trout, feeding in a spot where the current will cause the line to "drag" the fly and thus show it up as artificial, in such a way that he will rise and suck it in. The "Ribbon Clerks" are those who, having once flopped a wet fly into an overstocked pond and pulled out a trout, say there is nothing to it, but still refuse to fish in anyone's presence unless the area is free from trees and bushes for a distance of a hundred yards on all sides. Of the guests at the ranch, three were Pros (I am not classifying myself any more than Casey Stengel does), about six were Ribbon Clerks, and the rest were more interested in riding.

And the wonderful thing about the place was that all three categories were happy. Take the Equestrians, for example. They had hundreds of miles of country to ride in, beautiful virgin country of lodgepole pine and meadow glades riotous with wild lupins that reached to your knees as you rode through them and wild delphiniums that reached to your shoulder; and, at the border of the glades, against the wall of the forest, a scarlet line of Indian paintbrush. No garden-club girls ever had it so good, with all those flowers and a handsome young wrangler to lead the way, giving them the Latin name of every plant and shrub and helping them to mount and dismount. Oh, they were a happy lot, with their levis and their ten-gallon hats and their Mexican boots and their satin shirts. They may have hobbled to dinner and winced when they sat down, but they looked on us anglers as a lower order of being.

Sometimes I think the Ribbon Clerks had the best of it all (they themselves were quite certain, of course), because they could combine the pleasures of both the Equestrians and the fisherman. Their Eldorados were the little mountain lakes high up among the peaks of the Madison Range. They would start early, each carrying an aluminum rod case stuck in his or her saddle holster and a landing net strung around his or her neck, with the wrangler leading a pack horse which carried the picnic lunch (nothing but bacon, coffee, and bread, for the *pièce de résistance* was to be freshly-caught trout). Off they would ride, climbing for two or three hours through forest and flowered glade until they reached the lake. (Pond would probably be a more acurate name, though the word is not used in that country.) The lakes are usually round or egg-shaped little bodies of water, never covering more than two or three acres and set like sapphires high up among the peaks. For some reason the forest never comes to the edges of them, but remains discreetly back, fifty to a hundred yards from the shore, as if in deference to the Ribbon Clerks who require an unimpeded backcast.

There are no roads, nor even trails, to reach these little lakes, with the result that the cutthroat trout *(Continued on page 150)*

NORMAN PARKINSON

Mrs. Baird with a half-dozen of her Norwich terriers, in the remodelled stable



1890 STABLE...

In her father's old coach stables at Bernardsville, New Jersey, Mrs. Stevens Baird has made an efficient, easily-run kennel for her championship Norwich terriers. (Norwiches are small, sturdy, rough-coated, and entrancing.) Mrs. Baird, President of the Board of Managers of New Jersey's State Reformatory for Women and a member of five other committees, wanted a kennel that could be run with only a part-time helper. The stable proved wonderfully adaptable. Built in the 1890's of yellow clapboard, it has comfortable big box stalls, now divided into pens with wire fencing (see left), and lined with a new, easily-cleaned material called Transite. The Dutch doors of the stalls were retained, since they provide perfect kennel ventilation (no floor drafts for puppies); some have glass panels let into the wood. A wire runway leads to outdoor pens. Inside, the stable-turned-kennel is still smartly painted in primrose-yellow and dark blue, the family racing colours.



Under a carriage lamp, Champion Partree Sparkle, with kennel trophies, travelling-boxes

INTO 1954 KENNEL

Puppies' beds fold up
when concrete floor is hosed.



The same view, showing bed
in regular position.

"UP THE STREAM

EDITOR'S NOTE: When Jan Struther died a little over a year ago, thousands of people both in England and America (her first and second homes), felt a sharp sense of personal loss. People who had never met her thought of her as a familiar friend—through her beloved wartime creation, *Mrs. Miniver*, her later volumes of poetry and essays (*The Glassblower and Other Poems, A Pocketful of Pebbles*), her lectures and radio appearances, notably as a quick-witted contestant on "Information, Please." The seeming fragility and lightness of her style (once described by the *New York Times* as "charming, gentle, jaunty, and in the best sense of the term . . . thoroughly British") concealed a strong foundation of erudition, of deep feeling, and of taste. Miss Struther wrote this excerpt as the prologue to an unfinished autobiographical sketch which she began in 1938.

After all three children had gone up to bed I sat by the fire for a long time, thinking.

The other grownups were away, and I was going to have supper—devilled whitebait and a globe artichoke—upstairs on a tray. It was a fine mild evening, the end of a day which clearly belonged to April and had slipped into January by mistake. One felt inclined to underline it and write "Wrong Font" in the margin. One of the children had left the curtains open after throwing a penny to the barrel-organ man; and through the window I could see bare plane trees, ranked chimney pots, and the moon riding high among stars. There was no wind; the plane-tree bobbles were hanging perfectly still, soot-black against the grapy bloom of the sky. A decorative and useful fruit; I wondered whether they still played with them, used them as money, as ammunition, as medals, as marbles, and rolled them between their hands so that the grimy points made an agreeable pattern of black dots on the palm. That was the kind of thing one wanted to know, not what they had done at school or whom they had met in the park. And perhaps that was the kind of thing *they* wanted to know when they asked, as they had asked tonight, the eternal question: "What did *you* do when *you* were a child?"

It's curious how, throughout the ages, that demand persists. I suppose it is a kind of amulet against loneliness; a groping attempt to bridge the unbridgeable, to give colour and substance to what otherwise would be only a shadowy belief—that children and grownups are made of the same stuff, that you will one day be as old, rich, and powerful as your parents, and that your parents (crowning absurdity!) were once as young as you. No frontier is more inviolable than that between one generation and the next; no nationalism more flagrant, no tariff wall more obstinately raised. There are die-hards on both sides who believe that this state of affairs is natural, right, and proper; and there are pessimists who, while regretting it, accept it as inevitable, as something that always has existed and always will. But they are forgetting, surely, that with human beings, as with nations, it is geography that makes history. Modify geography by scientific invention, annihilate distance, speed up communications, and you can change the destiny of mankind.

Between the grownups' country and the children's there lies a vast range of mountains, cutting off from one another two peoples of the same blood, creating at the best indifference and at the worst distrust. On the children's side (though they themselves do not know it) the name of this range is Ignorance; on the grownups' side (though they are often too proud to admit it) its name is Forgetfulness. The children can not be expected to scale these precipitous heights. They have neither ropes nor axes. Gradually, as time goes by, their feet will discover a trail, and without quite knowing how they came there they will find themselves on the far side of the ridge. But that is a long way ahead, and in the meanwhile they have no data to go on, no means of imagining a country they have never seen. As for the grownups, they are frankly bewildered. They know that they, too, used to live on the other side, that somehow or other they came over to this one; but now, when they look back, the great escarpment towers formidably above them, blotting out the sight of their old home.

There is no road back, nor would most of us take it if there were. The theory about childhood being a sun-dappled woodland and maturity a barren desert is (except in some tragic cases) a fallacy, nurtured mainly by infantilists, presenters of school prizes, and people whose memory is

OF TIME"

By Jan Struther

more than usually bad. True, there were glades in that woodland in which grew for the picking, wild flowers of unbelievable beauty, the like of which perhaps we shall never see again; but in the surrounding thickets there were wolves, tigers, and nameless things against which we had no weapon. Whenever we stooped to gather, they might pounce. Some of our nosegays were dearly bought. Here, there are other flowers; larger, sweeter-scented, more varied in shape and colour: hyacinth to bluebell, sweet pea to meadow vetchling. And whereas children can not even conceive of our flowers, we can, after a fashion, remember theirs; and in that at least we are richer. There are wild beasts here, too, but very few of them have the additional horror of namelessness; and besides, we carry arms. We may be pounced upon and mauled, but at least we can put up a fight; and if all else fails we have as the last shot in our locker that sense of tomorrow which is maturity's crowning advantage over youth. When the day is too wet for the picnic, we do not wish to die; and since many of us are lucky enough to enjoy the picnic, when it eventually comes off, with as much zest as in our childhood, it will be seen that we score pretty heavily all round.

No, we do not wish to go back. But it would be better, I thought (carefully tilting one of the tarred wooden street-blocks with the poker so that it poured a flood of molten lava down on to the particular piece of coal which I had selected for Pompeii)—it would be better if the mountains were not quite so high and steep, if we could manage to scramble up our side of them and look down from the summit upon the length and breadth of the half-forgotten country on the other side. And then—as I burned a pattern on the end of the log with the red-hot poker—I thought, perhaps it is only indolence which holds us back. We are so busy consciously living in the present, consciously looking forward to the future, that we let our powers of memory dwindle from lack of use, until they are no more than passive receiving sets.

"That reminds me," we say often enough, but seldom, if ever, "I have just reminded myself." Why, I wondered (adding another row of round holes to the log pattern)—why shouldn't I try to remind myself? Would it not be possible, by a deliberate and sustained effort of memory, for me to see again the whole of my childhood, even though I should only be looking at it from afar?

And if it were possible, what then? Why, surely, if I looked long enough at the physical features of its landscape, its woods, fields, and rivers, I should remember also its manners and customs, the rhythm and the weather of its days. And if I could write all this down, would *they* read it? No, for it would not be written in their language; but other people might read it, my fellow-countrymen on the grownup side of the mountains. It might set them remembering too, and in the end some good might come of it, a better understanding, a greater flexibility of frontiers.

Get out, I said sharply to my most importunate ancestor, the long-lipped Covenanting Scot, who must always be butting in upon my simple pagan pleasures, moralizing, justifying, thinking out excellent motives, proving that one is not really wasting time. *Get out,* I said, *and let me, just this once, do something because it would be fun to do and for no other reason at all.* He withdrew courteously enough, but remained (as usual) within hail, where I could see him out of the corner of my eye. I turned my back on him and began to climb.

Thinking in metaphors is like travelling in local trains; they will get you there eventually, but you must be prepared for frequent changes. They do not take you, like direct statements, swiftly from town to town. On the other hand, there are out-of-the-way places which you might never have got to at all without them; places at which the express trains never stop. Besides, you see a lot of very lovely things from their dim, slowly-moving windows—ruined castles and secret ferny dells, a crab apple in full bloom or a girl hanging up the laundry in a cottage garden, her arms beautifully raised. But no one metaphor will take you all the way, and the difficulty is, lacking a timetable, to know where to change.

The mountain metaphor, I felt, had served its turn. Very soon it would begin to lead me astray, because you can not see over a mountain until you have actually reached the summit, whereas no sooner had I set foot upon the lower slopes of memory than I began to catch glimpses of the country on the other side. As this was clearly impossible, it must be time to change (*Continued on page 148*)

New ways to autumn fashions: the new

fabrics

Starting here, a guided tour of some of the newest points of interest in the fabric world. Here, five signposts . . . leading directly to what's going into the smartest autumn clothes. Going along (and essential on any trip) : shoes, in three new colours—so attractive, so amiable, that if a woman owns these three, there's no costume-colour she can't wear.

New breed of tweed: softer (see below), and so beautiful it'll be worn nearly everywhere, in nearly every fashion form (eighteen pages of proof in this issue). Especially new and beautiful: tweed, thinned and bared for evening wear.

Smoother surfaces ahead: softer, gentler, keyed to the new ease of cut. These surfaces are the result of new weaving processes, the use of finer yarns. Part of this trend: the rise of jersey as a new fashion state.

Seen here, too, the importance of tweed and the breaking down of family barriers: jersey that looks like tweed, tweed that feels like jersey.

Colour, 1954: deeper, richer. Primary colours, this year: reds (burnt, blued, or orange-flavoured) . . . blues (navy to cornflower, petunia, turquoise) often used to soften other colours.

The autumn neutrals, allies in any wardrobe, slate-grey (now blued).

The breakfast colours: toast and honey.

Greens in 1954: bluer, easier to wear.

Patterns and prints: new autumn interests. Textures are smoother, but surfaces are interesting just the same. Watch for: patterns made by weave, and patterns printed on the weave. Watch for: jacquards, matelassés, having richness with simplicity (too many looks spoil the cloth). Nice new device: the fusing of two layers of colour.

Men's-wear—new women's-wear: stripes (pin or wide) . . . herringbones (small, on up to big fleecy ones) . . . neat checks . . . ribs (right from Adam's). All softened and revised to look wonderfully, elegantly feminine.

What goes with the new auburn-red shoes

The eight fabrics sampled here: the raw material of a smart 1954-into-1955 wardrobe . . . the good companions of the new auburn-red shoes.

1. Grey-and-blue tweed coating, shot through with plum. A British woollen by John Barr.
2. Red wool, softened with silk for the new soft dresses; chiffon-weight. By Lesur.
3. Reds, blues, purples, blazing in this tweed coating. A Scottish Woollen fabric.
4. Basically, grey; nubs of colour (red to blue) in a Donegal tweed. By Stevens.
5. Light red backing dark blue; worsted jersey matelassé by Heller.
6. Blue and black: woven checks in a lightweight wool-with-cotton jersey. By Wyner.
7. Brown under white: a very large herringbone. Fleecy worsted jersey by Heller.
8. Misty green: short-cut plush fleece, tiny darkened diamonds. By Worumbo.

The new auburn-red shoes

A burnt-red, autumn-foliage colour, now starting a brand-new career in smart shoes.

Subdued with brown, it's not a fighting-nature red, gets along beautifully with other reds, other colours.

Directly right: Opera pump, Fleming-Joffe alligator; $40. At Saks Fifth Avenue. The rosy stockings, a misty modification of auburn, by Vanette.

Centre: Alligator-lizard; $34. By I. Miller at Bloomingdale's. Stockings, spiced with a ginger tang, by Dexdale.

Far right: Andrew Geller opera pump in Ohio calfskin; $22. Also at J. W. Robinson; Frost Bros. Filmed to go with it: blush stockings, by NoMend.

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What goes with
the new
taupe-brown shoes

HERBERT MATTER



What goes with the new graphite-grey shoes

Facing page: Six short cuts here (in small swatches) to good autumn fashion. The woman who watches for these fabrics in coats, suits, dresses, will see the smart news... in colours that look especially smart with the new taupe-brown shoes.
1. Ink-blue lightweight worsted flannel. By Miron.
2. Taupe flannel jersey—three important autumn words. By Panbrook.
3. Cinnamon, black, brown, in a tweed coating. By Warren of Stafford.
4. Turquoise deepened with black: a dimensional tweed suiting. By Pacific.
5. Cognac; a blend of wool, Vicara, and Du Pont nylon. By Milliken.
6. Black on cognac wool jersey. Print by Couture (José Martin).

The new taupe-brown shoes:
Greyer than brown, richer than black... and, therefore, qualified to support almost any colour in a fresh, unaccustomed manner. Here, two opera pumps in Hubschman calfskin. Far left, by Customcraft, $19. At Jack Schaefer; Woolf Brothers. Light taupe stockings (same story, now in film) by Archer. Directly left, shoe by Palter DeLiso, $28. Bonwit Teller. Taupe stockings by Vision.

This page: Five new variations, in fabric, on the grey-to-black theme you'll be seeing above the new graphite-grey shoes.
7. Black-white flecked jersey. By Security.
8. Slate-grey men's-wear flannel. By Mayflower.
9. Black-white-grey tweed coating: the city coat, 1954. By Cobb & Jenkins.
10. Bluish-slate ribbed jersey (wool-and-Avisco rayon), with lacy stripes. By Natona.
11. Dark grey wool broadcloth, a discreet diagonal weave. By Botany.

The new graphite-grey shoe:
The colour of lead in a pencil, with the elegance of fine penmanship. Right, a Delman opera pump of Ohio leather; $33. At Delman; Neiman-Marcus. Faint grey taupe stockings by Belle-Sharmeer.



Keys to the city: tweed suit, calfskin shoes

Here, the fitting (and fitted) climax of the shoe-and-fabric story: tweed, in a suit with polished style, above polished calfskin opera pumps. Together, they make fine fashion sense in town, all day long. Here, the details (interesting but simple), the new finesse, mark them city calfskin, city tweed . . . pure 1954. *Right:* The tweed suit; in this case, of a flecked brown fabric. It's carefully cut, with nice attention to detail, and changes its outlook with its accessories (here, a silk Paisley scarf knots and tucks under the notched collar). By Handmacher, in a British woollen. $70. Taupe opera pumps by Newton Elkin, $25. Gloves by Superb; silk scarf by Echo. Costume and accessories, all at Lord & Taylor. The suit, also at Hudson's; The Broadway. Berkshire stockings with a lacy weave. *Above, left:* Black opera pump, half-knot, by Bally. *Above, right:* Black grain calfskin shoe, stitched collar. By De Liso Debs. $17. At Bloomingdale's.

HORST







Smart travellers: change here for unruffled suits

Two suits here, both good for travelling
through seasons and across borders. When we say
unruffled, we mean two things: simplicity of line,
and a quality of workmanship, of fabric
that keeps a suit looking wonderful
even on the most active of schedules.
Directly left: The grey flannel suit,
taking in its stride changes in temperature,
changes in train schedules; a fine mainstay for
a collection of blouses, sweaters. By Harry Frechtel
in a Mayflower flannel; about $135.
At Henri Bendel; Marshall Field; I. Magnin.
A black fur bib fills in the neckline.
Far left (literally, far west) : Tweed—
naturally, since this is 1954—in a subdued red,
soft to the eye and finger. This suit has a simple—
and correct—look. It's made in California;
the fabric is a British woollen.
By Gene Shelly; about $110. At Rosette Pennington;
Montaldo's; Frederick & Nelson. Traveller's
aids here: oversized black velvet cloche,
by Miriam Lewis, also at Pennington; roomy muff
pocketbook of fox, at Harold J. Rubin.

NORMAN PARKINSON

Short guide for college men

Sketched here—four mainstays of a male college wardrobe. The two suits and two jackets here are each a new version of a basic requirement. The news: in colour (definitely now, no longer limited to a man's necktie), in fabric.

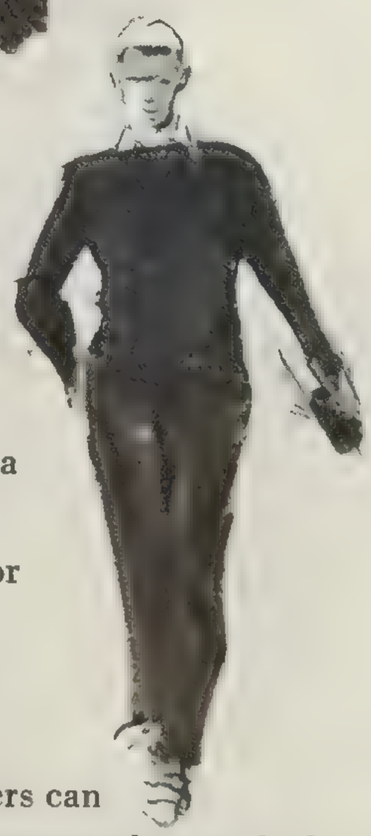
Left: Olive-green cotton gabardine, fine for in-between weather. Made as a suit, it's worn here as two independent factors (right, as odd trousers; left, a separate jacket). A Haspel suit of Dan River cotton gabardine; jacket lined with rayon foulard print. $43. Rogers Peet, New York; Douglas MacDaid, Princeton, New Haven.

Right: A black-green washable corduroy jacket—new dark form taken by this perennial campus coat. To wear with the tan or green trousers shown on these pages, and, of course, with grey flannels. As is everything on these pages, this is a good extender of the check-from-home, because it covers a multitude of trousers. Striped cotton lining. Avondale fabrics; $25. Saks Fifth Avenue, New York, Princeton, New Haven.



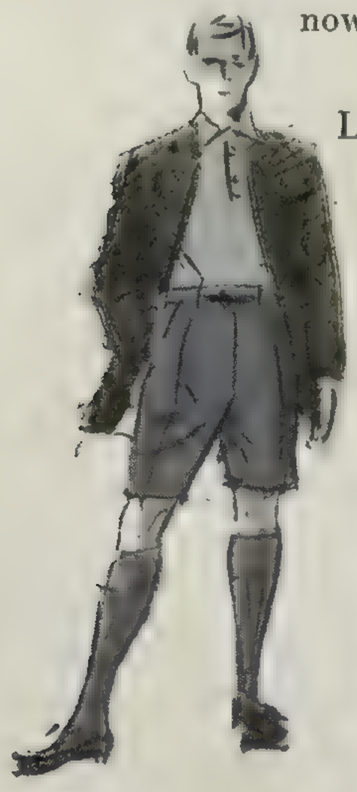


Left: Smart as a whipcord—
the return of a very hardy
(in fact, nearly indestructible)
classic. The suit, in the
large sketch, is running for a
student-body office.
At the right, it's running for
an eight-o'clock class
(as separate trousers, with a
charcoal-grey sweater).
And, of course, the trousers can
also be worn with the corduroy jacket, or the homespun
one below. By Daroff, in Botany worsted whipcord.
$65. John Wanamaker,
New York, Philadelphia.





Right: Homespun wisdom . . . because its rough and durable
and, like the other jackets on these pages, goes well with a
variety of trousers, including the
now basic walking-length shorts
shown at left. This jacket is
Lovat homespun—originally
woven on the Isle of Harris for the
Lovat family; a heathery mixture of
brown and green. By Southwick, of a
British woollen tweed,
$55. At Paul Stuart.





For shops in other cities, see page 153.



LEOMBRUNO-BODI

Football week ends

Approximately ten of them this fall—ten Fridays when college girls pack up for Princeton, West Point, Amherst. The game is definite. What else? The picnics, after-the-game parties, tea dances—all somewhere on the agenda.

Beginning here: A six-page plan for packing a football week-end suitcase. We won't try to patent this plan—its success is widely known. Simply include these: a coat that goes over a suit or travelling dress. A wool dress that can go from the game to dinner. A dancing dress and a cocktail dress. That's the outline. For 1954, we're adding new colour, a new clean-lined prettiness. All the clothes shown on these pages, in junior sizes. *Above:* At Princeton's Palmer Stadium (last spectators to leave). Red plaid Kanmak wool jersey by Beldon Cann, $40. Altman; Julius Garfinckel; Wanamaker's, Phila. *Right:* Versatile coat: it's wool-and-camel's-hair with a mandarin collar (a knitted wool or mink collar may be added). By Beleto, $70. Saks Fifth Avenue; Harzfeld's. The headgear: a gold-colour knitted helmet for "ear muffs" under a velours fatigue cap.





LEOMBRUNO-BODI

For a Princeton week end that calls for a certain amount of dressing up, Miss Sheila Kilgore (she's Vogue's youngest editor) filled her suitcase with colour. Above she wears the coat that covers everything (her red plaid wool dress on page 130, her short evening dress shown on the opposite page). The coat of royal-blue Milliken chinchilla wool, by Swansdown Junior, $70. At Altman; Wanamaker's, Phila.; Bullock's. Her rabbit's-hair gloves by Dawnelle, also at Altman. Miss Kilgore's clothes on both pages, now ready in junior sizes.



Above, right: Miss Kilgore's travelling dress is a blue-black wool-and-rabbit's-hair tweed with a black jersey blouse. By J. L. F., $45. At Jay Thorpe; I. Magnin. Velveteen bag: Jay Thorpe. *Centre, right:* For evening festivities (club parties, mostly) she brought a princesse dress of grey Stevens flannel embroidered with pink roses. By Mr. Mort, $40. At Altman; Joseph Magnin. *Below, right:* And there was a dance: for it, this short evening dress of red Enka rayon-and-cotton faille, cut on princesse lines. By Rappi, about $40. At Bendel's Young-Timers; I. Magnin.











Early autumn week ends include a lot of outdoor life—picnics, boat rides, walks. Dancing dresses are still needed, but an extra sweater's nice to have along. Enjoying a casual week end at Princeton is Miss Evelyn Lawrence. *Above left:* Miss Lawrence's travelling suit (to wear with the beige coat on page 131) is beige-and-white wool-and-cashmere tweed by Swansdown, Jr., $50. At Lord & Taylor; Bullock's. *Centre left:* At club cocktail parties after the game, a blue worsted crêpe dress by Kay Wynne, $40. Peck & Peck; I. Magnin.



LEOMBRUNO-BODI

Sunday afternoon on Lake Carnegie—warm enough for Miss Lawrence to wear a coat-dress (in the jumper family) with a printed red blouse underneath. The cap: on loan from the boatswain. Blouse and grey Milliken flannel dress, by Lanz Originals, $35. Bonwit Teller; Woolf Bros.; Frank Murphy; Frost Bros. *Opposite page, below:* Miss Lawrence's dancing dress—a short dress to wear to the less-formal dances on Friday night. Made of poppy-red Duchess faille (it's a mixture of Enka rayon-and-cotton). By Judy 'n Jill, $25. At Lord & Taylor; Montaldo's.



MR. AND MRS. JOHN HUNT; and across the lake, their house, Lough Gur



Mixed civilizations happily grouped



Lough Gur from the front—a blend of cosiness and good proportions

Lough Gur

THE LIMERICK HOUSE OF MR. AND MRS. JOHN HUNT



The house, two-storied where it faces the lake, has a small terrace.

Mr. and Mrs. Hunt live in a nineteenth-century Irish farmhouse on the edge of Lough Gur, a round lake with an island in the middle called Knockadoon. This island, an ancient fortress-sanctuary, first drew them to Lough Gur; Mr. Hunt is an archaeologist, and the island is the site of important Neolithic-Bronze Age excavations. While the Hunts were digging on the island, they saw the house on the shore. Deserted for years, it was barely more than a shell—but it had a look. With love and taste and time, they put the house in good heart, filled the old lime-washed plaster rooms with their warmly personal collection of beautiful things, ranging from Sumerian sculpture to modern Irish paintings. In the kitchen-dining room, Mrs. Hunt makes delicious and unexpected food for a perpetually undetermined number of people—six for dinner, or a hundred for tea. Guests are always pouring down to Lough Gur, often to see the archaeological sites, but more often to see the Hunts.

In the kitchen-dining room, an Irish dresser, 18th-century faïence, Regency bookcase, and delicious smells. Mrs. Hunt calls it the "experimental station"



One of three bedrooms in what was once the loft



The living room: a Spanish Gothic tapestry, mediaeval sculptures, and a Constantin Guys.



Islanmore

THE LIMERICK HOUSE OF MR. AND MRS. DERRICK MORLEY

This lovely Irish house—white, late Georgian, with some pure Adam details—stands tranquilly in its own demesne of park and pasture land, between two rivers, the Maigue, a famous salmon stream, and the Camogue. (Hence its name: "Islanmore" means "The Great Island.") The climate here is soft, almost sub-tropical, and in Islanmore's four great walled gardens hothouse plants and flowers grow happily out-of-doors, along with a delicious profusion of old-fashioned roses, Mrs. Morley's particular pride. Inside, the house strikes an easy balance between eighteenth-century elegance and modern comfort; its nobly-proportioned rooms are splendid for entertaining, and are filled with pleasant company more often than not. Islanmore is known for its hospitality and for the excellence of its cooking, almost unrivalled in Ireland. (To this delightful state of affairs Mrs. Morley's being French by birth may provide a clue.) Mr. Morley, a member, on his mother's side, of the famous Roche family, is chairman of the Limerick Steamship Company, a family business, and of Shannon Travel Limited. An excellent shot, he runs his estates at Islanmore as a game preserve, and during the winter months often goes wild-fowling in Kerry. Both Mr. and Mrs. Morley love music, and both love and collect French Impressionist paintings. Among their treasures are Manet's sketch for "Olympia," a Renoir nude, self-portraits by both Cézanne and Degas, all appearing to wonderful advantage in the light, high-ceilinged rooms at Islanmore.

Adjoining the house, the beautiful stables also contain garages, employees' quarters



Mr. and Mrs. Morley in the drawing room, with mostly eighteenth-century furniture against the yellow and white striped walls

Manet's water-colour sketch for "Olympia"



Renoir's lovely "Bather"



Vogue Pattern wardrobe starters



THE SKIRT, FROM VOGUE PATTERN S-4522

This, we think, is one of the things that patterns do best: they start the plans that develop with fashion news (no closing the book when the hem's pressed in). Take a skirt, a dress, a coat; and as autumn goes on, add a range of skirts, blouses—whatever fashion news is indicated. Here, from Vogue Patterns, is the basis of a look that can be a daylong, yearlong delight. *Opposite page:* The outdoor suit, all camel-colour. The coat, three-quarter length with a fly-front closing and four pockets, smartly placed. Camel's-hair coating by Milridge, mothproofed with Mitin. The skirt, part of the plan here: slim and straight with high flap pockets, of wool-and-camel's-hair suiting by Milridge. Both coat and skirt, from Vogue Pattern S-4522. Beige jersey helmet by Madcaps; string gloves by Wear-Right; big black calfskin handbag, by Coronet. *Above:* Camel-coloured skirt (part of the costume on the opposite page) going handsomely with a white cashmere pull-over by Premier. Bergère bracelets. *This page, right:* An all-day dress, to stitch up in a morning and wear, first alone, later under furs or under the coat at right. Of camel-colour worsted jersey—washable and shrink-resistant—by Heller. The sheath dress, to make from Vogue Pattern 8383 Easy to Make. Madcaps hat; Coronet bag; Monet jewellery.



THE DRESS, VOGUE PATTERN 8383 EASY TO MAKE



PRIGENT

THE COSTUME, VOGUE PATTERN S-4522

Happiest choices: schoolgirl's wardrobe, 7 to 12— edited by Vogue

Going to school every day with the young girl on these pages: the comfortable knowledge that her clothes-behaviour is absolutely correct. And it should be. She's reached the age where grooming, neatness, and a certain little-girl stylishness are as expected of her as "thank you," "please," and "how do you do." Her clothes rules? Everything is based on the classic, the *only* basis from which good young fashion can proceed. Nothing is over-designed. She owns no tricky shoes; no hats other than the classic felt riding hat or beret. And she's found the one good skirt-length for a girl her age to wear; every skirt she owns is hemmed to hit the centre of the back of the knee.



THE SUIT—
GREY FLANNEL

This is the suit for the schoolgirl (7 to 12) to own. Its grey is dark enough, its pleats are deep enough, its shoulders soft enough (boxes are for presents, not for shoulders). And besides, it's a most-months-a-year suit; has separate possibilities. By Fairway, in Stevens wool flannel, $20. With it here: high socks, soft brogues, a tan felt riding hat with a tiny feather "fancy" tucked into the band.

Suit: at Best's; Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.





UNDER-COAT LIFE

This is Vogue's outline of the three smart forms of under-coat dressing for 7 to 12's to follow. *Far left:* The one-piece dress. This one, a sailor dress of navy-blue cotton with a star-studded white collar, scarlet sailor tie. By Joseph Love, in Springmaid cotton, $8. *Directly left:* The jumper dress. This one, grey acetate worsted piped in red, with its own white cotton blouse wearing a scarlet ribbon. By Joseph Love, in a Milliken fabric. $8. *Right:* The skirt-and-shirt—here, made for each other. Navy-blue pleated skirt of rayon-and-Acrilan, $7. Polo shirt of white Heller Orlon-and-wool jersey, $6. Both of these: by Westway.



The one-piece dress, jumper dress, shirt-and-skirt: all at Best's; Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.

DRAWINGS BY DAGMAR
PHOTOGRAPHS BY
DIANE AND ALLAN ARBUS



THE DAILY COAT

This is one of the two coats Vogue advises for a young girl's everyday choice: it's a walking replica of the Brooks Brothers overcoat. Camel-coloured wool-and-cashmere, with bone buttons, and exactly the right hang (and it doesn't crowd a fullish skirt). This, by Coatcraft, $40.

DAILY DRESSING

Directly right: A happy contribution to a young girl's clothes-life: navy-blue Orlon-and-worsted jersey dress—cosy-warm, not scratchy-warm. With white piqué. By Florence Eiseman, $25. *Far right:* Cotton jersey polo shirt—the perfect top (more about it on the accessory page in a minute). The skirt: good Skene plaid worsted with pleats that fall in place; elastic to keep the waist in *its* place nicely. By Belle Frocks, $8.





Camel-coloured coat, Orlon-and-worsted dress, sweater-and-skirt costume: all at Lord & Taylor; Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.

NAVY UNIFORMS

This is the happy-combination dress: a dress that little girls adore on sight, that mothers recognize on sight as a marvel of elegance. Navy-blue and white striped cotton cord with a true sailor collar, a pleated skirt. Copied from an Italian design, by Johnston, in a Peter Pan cotton fabric. The dress, $11.





This is the other perfect daily coat (this *or* the camel-coloured overcoat could run a young girl's winter coat-life singlehanded): it's of bright navy-blue chinchilla wool, with fullness under the control of tailored side tabs. Could be a party coat as well as a daily.... By Rudinger, in a Somersville wool, $45.

Striped sailor dress: at Altman. Navy-blue coat: at Bonwit Teller. Both, also at Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.



GOING ON FROM SCHOOL

This is the school dress with a special clause: pretty enough, special enough to go somewhere exciting after school is out. *Left:* Scarlet cotton with a wide white linen collar, a new length of sleeve, and between the two, a shoulder design that's Youngland's new cut—sleeve and dress cut in one piece and cut to fit any young pair of shoulders easily. In Bates Disciplined cotton, $10. *Right:* A perfect recipe for a school-and-after dress: a wonderfully stylish fabric (dark brown, black, and white finely-checked cotton), a pretty shape (feminine, full-skirted). This, with white linen collar and cuffs, and the new and easy shoulder cut; by Youngland, in a Fisba cotton gingham, $8.



Scarlet dress, finely-checked dress: both at Lord & Taylor; Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.

SCHOOL— PARENTS' DAY

This is the way to dress for the end-of-school day when a little girl wants to look *particularly* nice—sea-blue cotton; white piqué turnover collar; flat pearl buttons on patch pocket and on elbow-length sleeves. Note the smoothly fitting shoulders (they're the new Youngland cut). Note the skirt-length (the *correct* length, according to Vogue). The dress, in Galey & Lord silky cotton, $10.



Another of the best-school-dress dresses that also happens to be glamourous enough for going to the Symphony after school: a one-piece jumper-and-guimpe, the latter a permanent fixture, and made of white linen. The dress itself, of cotton plaided in dark grey, and two blues. Here, again, the smooth, easy-fitting cut of sleeve that's this year's Youngland hallmark. Dress, $8.

Blue cotton dress, one-piece jumper-and-guimpe dress: both at Lord & Taylor; Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.







WEATHER CHART

This is a fine example of adjustment-to-environment: a coat that's plaid wool on one side, yellow cotton poplin on the other side, and reversible to whichever side the weather calls for at the moment. The hood: well-adjusted too: it buttons on and off. Raincoat by Sherbrooke, $18. Bamboo-handled umbrella, $4.

This is pure raincoat—and as classic as they come. A trench coat of beige cotton poplin with every detail down pat—shoulder flaps, pockets, buckled belt. Wonderful look, this, for the 7 to 12's. By Sherbrooke, $17. The beret: a slightly glossy velours with exactly the degree of fullness Vogue likes in young berets.

Reversible raincoat, umbrella, and beige poplin raincoat: all at Best's; Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.



ACCESSORIES CHART

At left: This is the backbone of a smart young wardrobe—a cotton knit polo shirt. Vogue likes its look, its temperature, its colours, its price—and its pleasant relationship with suits, jumpers, skirts. By Cromwell. Blue and green plaid wool skirt—its pleats a pretty pattern; by Belle Frocks, $10. *At right:* A knitted white wool sweater jacket, by Hollywood Knitting, $13. A polo shirt, twin of the one at left; and a classic cotton pull-over, $2 and $2 respectively. All the shoes, *plain:* Mary Janes, loafers, brogues. Short Wear-Right cotton gloves, one-buttoned, $2; and string gloves, $2. The only possible socks: long plain woolly ones; and short plain white cotton ones. The plain and plainly perfect felt riding hat, by John Frederics, $6. French beret of velours, $2.



DRAWINGS BY DAGMAR
PHOTOGRAPHS BY
DIANE AND ALLAN ARBUS

Shirt, skirt, and all of the young accessories: at Lord & Taylor; Julius Garfinckel; Hudson's; Neiman-Marcus; I. Magnin.

ROBERT RANDALL





New and short: sleep shirt, sleep sheath

Two new shapes here—both, very short, very pretty, but with two quite different fashion accents. One is easy and billowy, with the poetical look of a Byronic shirt. The other is narrow and willowy (cut, that is, straight as a willow-wand), printed with a leopard pattern.

Above, left: Deep-yoked sleep shirt, the hem falling about even with the ruffled and embroidered wrists. Banded with Swiss embroidery, it's very feminine, as beautifully made as a fine shirt. $11.

Above, right: New way for a nightdress to look: leopard spots, sabre-tooth edges; a slim sheath, black and brown printed on beige. $8.

Both: By Vanity Fair, of nylon tricot.

At Saks Fifth; L. S. Ayres; Dayton's; Joske's.

In these 3-hour danger periods your skin *"dies"* a little

Your most troublesome skin problems are apt to start in daily 1 to 3 hour "danger periods," dermatologists say. This is immediately after you wash your face. In washing away dirt, you also remove natural skin protectors. Your skin takes 1 to 3 hours to re-establish its defenses. Meanwhile, your skin is "un-balanced"... open to trouble:

Dryness . . . cracking . . ."shriveling"

Enlarged pores, coarseness



Antonia Drexel Earle

A member of two distinguished Philadelphia families—Mrs. Lawrence W. Earle is noted for her lovely complexion. She says, "The instant I've washed my face, I reach for my Pond's Cold Cream. And every night, of course, I give my skin a *deep* Pond's Creaming."

Read how women noted for their beautiful complexions keep free of these skin problems . . .

After each washing— "re-balance" your skin—

Some signs of skin "un-balance" show up as soon as you dry your face:

A stiff, drawn-tight feel to your skin
Flaky little roughnesses

These are the more *obvious* signs of skin "un-balance." But in the 1 to 3 hour period that nature takes to re-protect skin, much more distressing problems can take root. Tiny dry lines deepen. Inside moisture evaporates away. Outer skin "shrivels." Skin secretions harden in pore-openings—cause stretched pores, blackheads.

Should you *avoid* washing your face? "Of course not," say leading skin specialists. "But after each washing, 're-balance' your skin *instantly* . . ."

60 times faster than nature

A quick Pond's Cold Creaming right after washing "re-balances" your skin in one minute—at least 60 times faster than nature does. It combats dryness, flaking, and shriveling. Clears the pore-openings, keeps skin texture fine and smooth. Always leave on a trace of Pond's Cold Cream for continuing skin "balance" under make-up.



A deep clearing at bedtime

Besides this 7-second "re-balancing" after each washing, most skins need a thorough clearing at night. A *deep* Pond's Cold Creaming dislodges stubborn, water-resistant dirt from the pores. Keeps your skin looking fresh, young, vibrant.

Today, begin this simple, complete beauty care with Pond's Cold Cream. Within a week, it will become second nature to you. Soon your friends will be telling you, "Your skin is looking *wonderful* these days."

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MRS. WILLIAM RHINELANDER STEWART
MRS. ANTHONY J. DREXEL III
LA MARQUISE DE LÈVIS MIREPOIX

The world's most famous beauty formula—never duplicated, never equaled. That's why more women use Pond's Cold Cream than any other face cream ever made! Get a *large* jar today.



"UP THE STREAM OF TIME"

(Continued from page 119)

metaphors; they ought to be our servants, not our masters.

And here, most conveniently, my supper was brought in. The Covenanter grumbled from his corner that meals were a waste of time, and added in the same breath that of course I was not a person who would be capable of beginning to write a book until I had printed the title neatly at the top of the page. Whatever I might think of the first statement, the second was incontestable. So I dealt with both of them at once by getting out Benham's *Book of Quotations* and propping it up against the water-jug. Whitebait are easy to eat one-handed; with the other I browsed, dawdling happily in this pleasant anteroom, this delightful (yet strictly justifiable) prelude to the intolerable labour of writing a book.

I looked up "Youth" and "Childhood" and "Memory," and in between I chased any likely hare which happened to start from its form. The result was an *embarras du choix*. The crowded, sweetish-scented pages of Benham seemed to bristle with superb titles. *The Lexicon of Youth*, for instance—how well that would look in a bookseller's window. Or *My Memory Wakes*. Or *Youth and Observation*—but no, too heavy. Or *Childish Things*—a trifle patronizing, perhaps. And then there was that line from Browning's *Jocahanan Hakkodosh*—"What youth deemed crystal, age finds out was dew." *What Youth Deemed Crystal:* surely a perfect title—apéritif, unhackneyed, containing two of the loveliest words in the language, one which conjured up a concrete and sparkling image. I rejected it because of its misleading implications of nostalgia, but it cost me a pang.

Nor was it easy to turn down *I Have Been Young*, with its fashionable directness and simplicity. *I have been young, and now am old; and yet saw I never the righteous forsaken, nor his seed begging their bread.* No, it would have to go. Even the leafless perfection of the first sentence could not reconcile me to the flagrant hypocrisy of the second; or at any rate, if one is not to consider the psalmist a hypocrite, one can only assume that when he gave voice to this particular sentiment he was, in one sense or another, blind to the world.

I had finished the whitebait. It was a choice now of either getting Benham covered with melted butter or laying him aside while I dedicated myself with due punctilio to the architectural elegance of the globe artichoke. I was not yet so crazily absorbed in my theme as to take the third course of leaving the artichoke untouched. True to my father's teaching (he hated above everything maltreatment of inanimate objects, especially books—dog-ears, thumb-prints, candle-grease, saucer-marks, badly cut edges and broken spines; though he did not object to my marking passages, so long as I did it with a ruler, or at least kept the lines vertical by using my little finger as a mahlstick)—true to my father's teaching I put Benham safely away on top of the radio; and, sensuously deflowering the artichoke down to its inmost heart, I tried to spin a title out of my own head. *An Edwardian Childhood.* Boring, boring. Irrelevant, too, for childhood no more has a date than animals have a nationality. In any case, only half of mine was Edwardian. And by the way, this seems a suitable place to protest that, whatever some people may say to the contrary, I *have* lived in five reigns. I was conceived, undeniably, in the reign of Queen Victoria, even though she died four months before my birth; and, considering the importance of pre-natal influence, I think it is outrageous of my slightly older friends to pretend, as some of them do, that they have been Victorians and that I haven't.

I finished the last morsel of artichoke and quickly took a sip of water for the sake of the queer metallic tang which I knew I should experience. (It's an odd thing—my ears are affected by certain pieces of very modern music in exactly the same way that my tongue and palate are affected by sucking safety pins. As a small child I used to suck safety pins a good deal. I don't do it much nowadays, except when I put one in my mouth for a moment while doing a quick repair job on the hem of my skirt; and therefore, in order to remind myself of that unique gustatory sensation, I have to fall back on globe artichokes and water.) Then I carried the tray out on to the landing and went to wash the butter off my fingers. When I came back, having left the door ajar, I noticed that the curtain in front of the open window was blowing out a little into the room; and through the window I could see the tree-tips swaying slightly and clouds moving across the face of the moon. A breeze was getting up; but it was an April breeze, not a January one.

I put another log on the fire and settled down again to Benham.

Call it, muttered the Covenanter sardonically, *"Tomorrow and Tomorrow and Tomorrow." Because that will always be the day you're going to begin it, at this rate.*

Go to Hell, I said. *You seem to believe in Hell, even if I don't.*

And then, almost by chance, I came upon two lines from that sober yet charming eighteenth-century poet, Samuel Rogers:

"Sweet Memory! wafted by
the gentle gale,
Oft up the stream of Time I
turn my sail."

There it was at last, complete and perfect, new metaphor and all. I wrote

THE GENTLE GALE

at the top of the page in neat block capitals and carefully underlined it—with a ruler.



1954 tweed: in middy form

The costume above: one of the new in-the-city tweeds, and just about as fresh, young, and current as a day suit could be. The middy's a continuing strong fashion in suit form, and stronger than ever when it's cut from a bolt of tweed. This middy jacket is cut long and close, with a swing of fullness in the sides of the skirt. It's made of grey-blue French *pointillé* tweed (it's thoroughly citified—hasn't been out in the country since shearing time). By M. Nadler, about $80. This, and the cowhide bag by Josef, at Bergdorf Goodman. The middy suit, also at A. Harris; Joseph Magnin. The hat here, a little plaid wool sailor, worn to the front: Lilly Daché.



Brilliant and Beautiful, the heavy white French Opaque Vellum Finish writing paper.

Smart, the dancer designs on the tint lined envelopes.

Exclusive, the mint-flavored gum seal on envelope flaps.

Daring, the Red Garter band gathered with ruffle of black tulle, bow-tied in the center and caught with a rhinestone brilliant.

Your Stationery Counter $1.25

BACK TO MONTANA

(Continued from page 115)

that inhabit them in large numbers are seldom bothered. They are ignorant and unsuspecting fish. One can see them lying near shore in the clear water, undisturbed by the shouting and waving of the gaily clad fishermen on the shore. The selection of flies is unimportant. Any old pattern will do, large or small, wet or dry. Nor is it necessary to cast it out gently, as one would to a wily brown trout in a stream. Just fling it out as best you can, and don't worry if it hits the water with a resounding splash. Six trout will rush at it and one of them will be yours before you've had time to raise your rod tip. By lunch time there will be twice as many trout as the company can eat, and someone may announce, as the wrangler fries the bacon, "I don't see why those stuffed shirts, like Bonner, fish the Madison when you can get all the trout you want here in half an hour."

Touché. There is, I suppose, no explanation that would be understood or appreciated by a Ribbon Clerk or Equestrian. How can you explain to the uninitiated the thrill of seeing your own Olive Dun bob along on the riffle, then disappear in the centre of a dimple as it reaches the still water? Your heart stops, knowing it is a big fish, for only the big ones suck it in so gently that almost no ring is left on the surface. Your rod tip comes up, and you feel the weight of him as the reel sings.

That is why the Pros put on waders that reach to their armpits and quietly, carefully stalk the valley streams, where the sun beats down unmercifully and the dust blows off the dry bench land. For there the big fish lurk; the wise old browns, the big, nervous rainbows, and the erratic grayling. Being out in the open prairie there is little or no cover on the banks to hide the stalker, and the instant your image hits the water the big ones sink down under the weed to wait until you have gone on.

An instance of this occurred on the very first day we fished one of the bench-land tributaries of the Madison. There was an old wagon track that followed the stream, so we took the station wagon and at the first likely spot my wife dropped me and went on upstream with the boys. I was to fish up and they down until we met for lunch. As I was putting my tackle together on the bank I noticed the rings of feeding trout at the head of the pool just beyond me. With everything ready I walked up the bank, just in time to see three huge trout flash as they turned and buried themselves under the long, waving weed on the bottom. I waited for perhaps ten minutes, but they did not reappear. Obviously they had seen me standing on the bank and would stay down until I disappeared from view. The stream was at least three feet below the level of the prairie, its banks sheer cliffs of dirt with overhanging sods of grass. There was no place to hide from the vision of those crafty trout.

Fish in a stream always lie with their heads upstream, watching the surface for food coming down with the current. The blank spot in their field of vision is behind their tails. My only hope, therefore, lay in getting into the water and wading up the centre of the stream. The pool itself was obviously too deep, but below the lip of it was some fast water that looked as if it might be shallow enough to enter. I slid off the bank tentatively, holding onto the sod until my boots hit the bottom. The water was three inches from the top of my waders, so I had to move out slowly, shuffling through the weed, to find that a sand bar ran down the centre which was higher, giving me a perch to cast from. Moving up the bar towards the lip of the pool, I reached a position where, with a long line, I could just about put a fly on the spot where the big ones had been feeding. Again I waited, this time with more success. Seeing no danger on the bank, they began to come out of the weed and hang suspended in midwater, waiting for insects. Then the dimples began to appear and I started false-casting.

My fly had not travelled a foot before it was taken. Then the battle began. The trout tore about the pool in a panic. Someone had put something over on him. When he decided to head downstream, I had a look at him as he dashed past me and realized that no trout tackle was going to hold him if he decided to go on until he reached the Madison. Fortunately he changed his mind in the pool below, thrashing about, then rushed back upstream, passing me again while I held the rod as high as I could, stripping line frantically. I won, finally, because I knew damn well that I had to let him kill himself, which he did most graciously after twenty minutes of superior acrobatics.

Between that pool and the next I took four brown trout, the smallest —so my game book says—weighing three and a quarter pounds, the largest three pounds fourteen ounces. That was enough. I couldn't carry any more. Climbing the bank, I trudged up the wagon track to meet the family. They were sore as hell, having left their waders at the ranch because I had told them they could fish it from the bank.

A look at that entry sealed my decision for this summer. The whole picture took shape in my mind—the majestic mountains, the air like champagne, the cool nights, the wild flowers, the gin-clear streams, and the big, beautiful, educated trout. Yes, I shall go back, and my heart beats faster at the thought of it.

SEPTEMBER 1 VOGUE

The 8 best looks

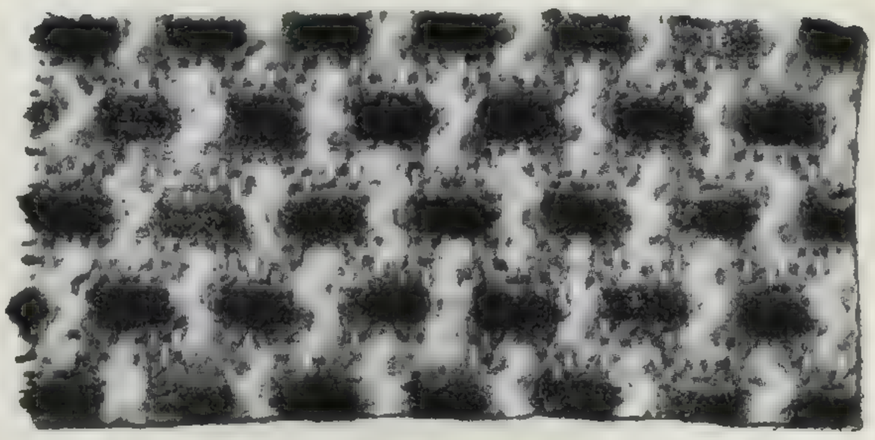
in the Paris Collections

Footnotes to tweed

The shoes here belong to both kinds of 1954 tweed life—the brown ones shaped for long-walks-in-the-country tweeds; the blue shoe and the black one, part of the in-town tweed life of pages 80 to 97.



A GLOVE OF A SHOE, WITH A GLOVE-STITCHED THROAT. OF COGNAC-BROWN LLAMA CALFSKIN, BY VALENTINE, $13. AT BLOOMINGDALE'S.



CLOSE LOOK AT A HANDSOME HANK OF TWEED COATING: A BASKET WEAVE OF BLACK AND WHITE WOOL TWEED. THIS, BY FOLKARD & LAWRENCE.



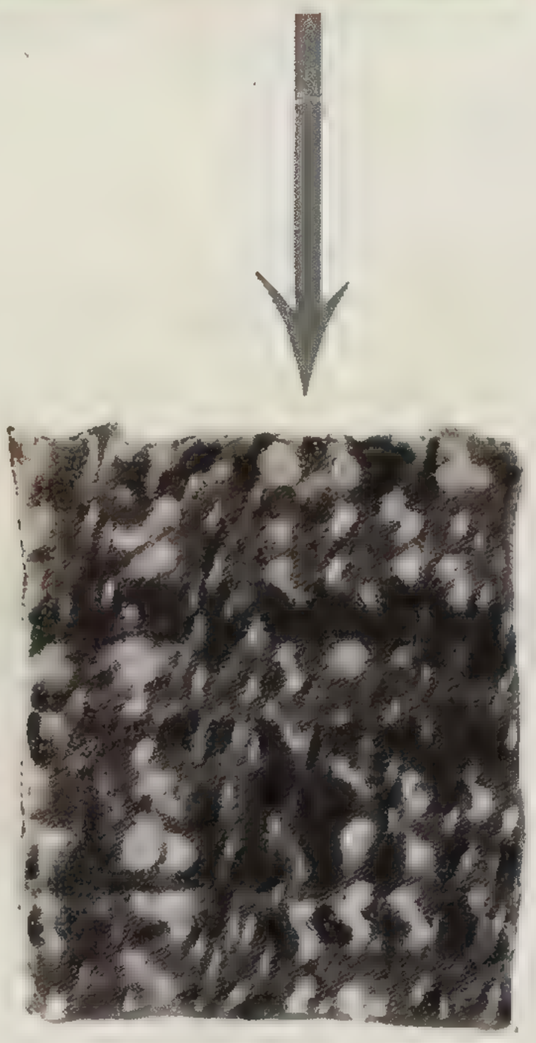
BUILT-IN SPRING IN YOUR STEP: A MEDIUM-HEELED WALKING SHOE OF BROWN CALFSKIN, BY FOOT SAVER, $19. AT KRESGE'S, NEWARK.



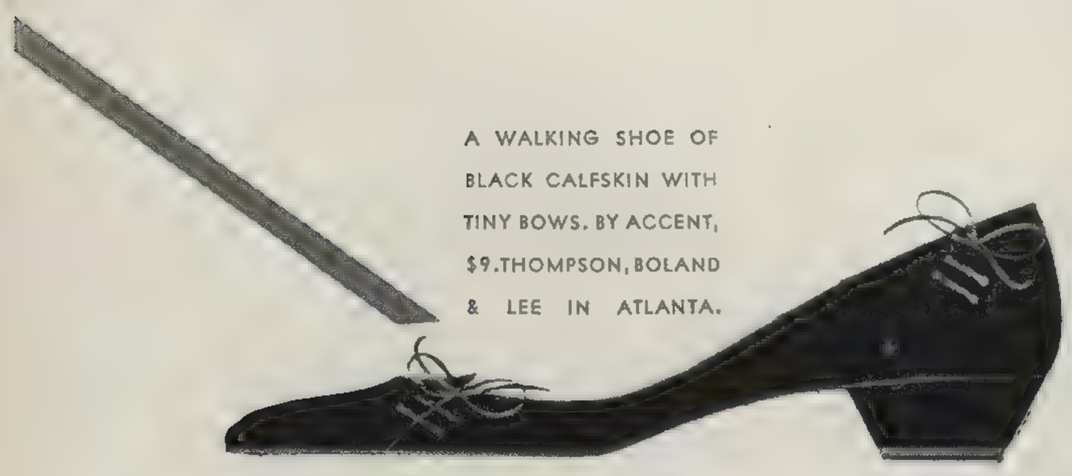
NICE TO FIND AN OPERA PUMP THAT'S ALMOST A WALKING SHOE, OF ALLIGATOR LIZARD. BY FLORSHEIM, $25. VANDERVOORT'S.



CONTINUING SUCCESS: THE HAYMAKER WALKING SHOE WITH A LIFTING WEDGE OF HEEL, OUTLINE OF STITCHING. $15. AT LORD & TAYLOR.



THE TWEED ABOVE, SO NUBBY IT'S ALMOST COBBLED. THIS IS BROWN WOOL STRIATED WITH WHITE AND BLACK, BY FORSTMANN.



A WALKING SHOE OF BLACK CALFSKIN WITH TINY BOWS. BY ACCENT, $9. THOMPSON, BOLAND & LEE IN ATLANTA.

DRAWINGS BY MARY SUZUKI



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Survival of the richest

BY RANI SINHA

Grandfather and I exchanged a few letters on the topic of finance after I was married. He wrote that he couldn't understand *how* I was spending over seven hundred rupees a month in Bombay on the two of us and one baby, when he managed to live gloriously (in the United Provinces) on two hundred a month and save most of that. How would I like it, he wrote, if I had to keep ten servants instead of two, and their families, and see that all their daughters were married decently, with plenty of lights and music and the right dowry? Rest O.K., he said, and Grandmother sent her *asheerbad* [blessing].

I tried once or twice to give a statement of account; I told him the price of milk, the wages of Bombay servants, the price of fruit and vegetables (it was no use telling him the price of meat, my husband said, as he only eats it on holidays), the cost of gas and electricity—two things which hadn't yet reached him in Nanpara. I piled on the agony, adding an anna here and there. We spent a fortune on books, cinema, and petrol, so I increased the price of the imported powdered milk I bought for the infant. Grandfather wrote back to say that obviously what I needed was a good Urdu-speaking servant (*naturally* a Christian cook would cheat me) but no God-fearing U.P.-ian could be got to work in this Western-ized sink of iniquity. Rest O.K. and Grandmother sends her *asheerbad*.

I didn't write for a week or so. Grandfather wired to say he was coming down at once and I must get an extra two seers of milk a day for him. I raised my eyes and hands to Heaven. Milk at a rupee a seer would increase our bill by sixty rupees a month. I recklessly bought yards of cloth from the Swadeshi Co-op, borrowed a sewing machine and converted the spare room into a double bedroom. We borrowed back the beds we'd lent the servants.

We met Grandfather at Victoria Station. He and Grandmother had brought their bedrolls, several tin trunks which contained a lot of saris Grandmother had received as part of her dowry forty years ago, several tiffin carriers, and a multitude of baskets. Grandfather was rather touchy. He had had to travel all the way from Lucknow with two Catholic priests who snored. The baskets had contained all kinds of food to keep Grandfather alive on the way down, and he had thoughtfully brought mangoes and some limes from his garden. The largest tiffin carrier held about ten pounds of thick cream Grandmother had boiled up over the past week, another held a few seers of pure ghi (we used the cheap Vanaspati), there was a two-gallon tin of fresh honey, clear and gold, for the baby, and they had also brought an enormous earthenware pot with a tap—their own water.

I installed Grandfather and Grandmother in their bedroom, and put some of the perishables in the refrigerator. They bathed and dressed—Grandfather in a pure white cotton *dhoti* [loincloth]—he wore trousers when travelling but didn't really think much of them—and then they gave us several bundles. These were wooden toys for the infant, gold and diamond hair-slides for me, and they also handed over the curtains and bedspread from their room—they had removed them because they kept out the air.

The dreaded hour arrived. The cook announced dinner. Grandfather said, "That man's a Christian. How d'you expect *him* to make a decent *chapatti* [griddle cake]? Takes a northerner to make proper *chapattis!*" Grandfather said: "This rice I wouldn't give to pigs. What d'you buy this rice for?" I told him we got it from the Navy rationing stores. "I'll send you four sacks a month from home," he said. Grandmother said the *dahee* [sour milk] wasn't very rich—she could only suppose the milkman watered it too much. Grandfather said he would do the bazaar tomorrow.

Grandfather came back the next morning at dawn and reported that he had discovered the milkman watering the milk with the water the buffaloes bathed in. He did not, however, blame the milkman (who was from U.P.), but he blamed us for not keeping our own cows. We pointed out that we lived in a block of flats in the middle of the city. He said there was really no reason why we shouldn't rent a little bit of grass and keep a man to watch the cows. It wasn't any use making excuses, he said—no wonder the money flew. He announced that he wasn't going to drink any more Bombay milk at all. I whistled with relief. Grandfather said the *masalas* [herbs] in the bazaar were all withered and stale and he would see that Grandmother sent us fresh, home-grown *masalas* from U.P. Grandfather said he had been to the meat bazaar and the meat was all rotten. Why didn't we watch it being killed to make sure it was fresh? Some of that meat, he said, must be a day old!

Grandfather said Grandmother must do the cooking; it wasn't really *done* to eat food cooked by a Christian, and it was too hot for Grandmother to keep her face covered all the time in the kitchen. The food improved a thousandfold. The cook spent nearly all his time seeing Tamil films and just came home now and again to do the washing-up. Next Grandfather interviewed the *dhobi* [washerman]. Why was it, he asked, that in U.P. he got his washing done for five rupees a month, yet we paid twenty in Bombay? All the *dhobis* are from U.P., so they reminisced. Grandfather could understand perfectly all the trials and tribulations of dhobying in Bombay, but knocked it down to fifteen, with starch.

While Grandfather was out walking by the sea-front one evening, he met a man from his own village so he brought him home to dinner. His friend had once dispensed medicines in his own clinic (no, he hadn't any degrees or qualifications—he just wanted to help the community); then he had started a sugar factory; then he had published a Who's Who of Bombay, but the printers had ruined it, printing half the words upside-down, so he had bought a dairy in Choor Bazaar and invited us all round for a *lassi* [soft drink] any time we liked. Even after he and Grandfather had spent the evening reciting Urdu poetry about beautiful women covering them with hair and delighting their bachelor days, the friend's milk prices were still competitive.

Grandfather had intended to stay a month, but he became fidgety after a week, and nothing could hold him after a fortnight. He was worried about his cows and he had a letter to say that a few Communists had burnt some of his fields over the Nepal border. He said it worried him to death to see us living like this in Bombay. It was all very well to have luxury items like fans and electricity and a radio and a motorcar and baths with hot water, but he didn't think it was worth it if we had to starve to death. We saw him off at Victoria Station. Grandmother embraced us all and cried into the end of her sari and implored us to look after ourselves and not to let the cook do too much of the cooking—she was sure we would perish from malnutrition.

We sighed as the train pulled out. Grandfather had given me two hundred rupees to buy myself sweets.

Espresso—

INCREASINGLY POPULAR

IN EUROPE, IN AMERICA

BY WILLIAM POWELL

Easily cultivated, a taste for *espresso* (the jet-black Italian brew resulting from steam forced through pulverized coffee) is being shared by an increasing number of people in cities all over Europe and America. Paris is full of *espresso* establishments; so are Austrian cities—Vienna, Salzburg, Innsbruck, even the tiny towns of Bad Ischl and St. Anton; Athens has a large one near the Grande-Bretagne Hotel (operated by Brazilian coffee people who don't quite duplicate the Italian roast); and even London, notorious for sublime tea and vile coffee, has a plain little place just off Piccadilly Circus. In America, San Francisco, Chicago, Los Angeles, Boston, Cleveland, and New York all have a scattering of little *espresso* businesses.

Making *espresso* is about as easy as boiling water, literally, but the quality depends on the machine. A teaspoonful of Italian-roast coffee for each cup is all that is needed—though variations come from combination with hot milk, cinnamon (*cappuccino,* named for the *feuille-morte* habits of Capuchin monks), whipped cream, and hot chocolate (Russian coffee). The term, *espresso,* once indicating only steam-produced coffee, has now been relaxed to include almost any strong black coffee in Italian style, with or without intervention of a steam machine—but coffeehouse *espresso* is always the steam variety.

New York has long had several coffeehouses, each with its huge, hissing *espresso* apparatus, looking like a rococo version of a Time Machine, and each doing as much as 90% of its business on *espresso* alone. Several *caffés* are in Greenwich Village. Reggio's, on MacDougall Street, was one of Manhattan's first. Hardly bigger than a large walk-in closet, it is filled with Florentine art, heavy with the warm invitation of coffee fumes, and often crammed with people. Larger and dressier, but without *quite* so much Italian in the air, the Peacock, on West Fourth Street off Washington Square, supplements *espresso* with hot chocolate, tea, soda water (served with sticky-sweet Italian syrups), brioche, *panetone* (Genoese coffeecake), *provolone* cheese, bologna, or ice cream. At the Limelight, on Seventh Avenue just below Christopher Street, practically nothing is Italian but the *espresso,* which is excellent; the décor is vaguely modern, vaguely cosmopolitan—whitewashed brick walls, black and white tables, Thonet chairs, and Japanese lanterns. In a tiny labyrinth of screens at the back, there's a photography exhibit.

Such is the success of these modern coffeehouses, that the Peacock has opened a branch on 56th Street (around the corner from Carnegie Hall). Rosario Murabito decorated Peacock Uptown around a triptych forming a background to the glory of the establishment's presiding genie—*la macchina.* As in most such places, tidbits of food can be ordered along with the coffee—in this case, Sicilian spumoni or an array of cheeses; and, besides *espresso,* there are Viennese coffee (with whipped cream), exotic teas, and

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Espresso

(Continued from page 152)

American coffee as it should be made.

The pioneer among these oases uptown is the Coffee Mill at 46 West 56th Street, right out of Vienna. Queues waited to get into the place when it first opened, but the early excitement has smoothed into a more steady stream of people after not only *espresso*, but Viennese, Turkish, New Orleans, Russian, Ukrainian, Australian, Chilean, Javanese, French, Cuban, and American versions of coffee. Others in the neighbourhood are Orsini's, directly across the street, and the Coffee Rendezvous, the only one I know on the East Side (56 East 55th Street). This one, although it is not very Italian, has great style; the *espresso* is served in tall, slim demitasse cups instead of fat, low ones. (All the china, glassware, and paintings are for sale.)

Authentic *espresso* has been increasing in popularity at good Italian restaurants in the larger American cities, too. In Los Angeles, it's served at the Chianti, 7383 Melrose Avenue, and at the Villanova, 9015 Sunset Boulevard. San Francisco has many places—among them, Larry's, corner of Broadway and Kerny, and Emilio's, 2582 3rd Street. Chicago's Orsi Grill, 541 North Wells Street, Boston's Monte's, 144 Hanover Street, and two places in Cleveland, Luccioni's and Monaco's are all good.

New York restaurants, notably Mercurio's at 106 West 52nd Street, have discovered that people want to buy the little *espresso* machines imported from Italy. Some are electric, some flame operated, some two-spigoted, others four. Romeo Salta's restaurant, 39 West 56th Street, sells single-cup models, at about $7.

In New York, the variety of machines is large, and sometimes confusing. Vendôme, 415 Madison Avenue, carries a much smaller version of the "huge, steam-hissing monsters" of the *caffés;* a three-cup number at about $10, a six-cup at about $14, and a nine-cup at about $18. Hammacher Schlemmer, 145 East 57th Street, has a two-cup electric machine with two spigots (about $27) and a one-spigot model—five demitasses—about $35.

MEN'S COLLEGE IDEAS IN THESE SHOPS

Listed below are the names of shops across the country which have many of the men's college wardrobe ideas illustrated on pages 128-129.

Albany, N. Y. ..... McManus & Riley
Allentown, Pa. ..... Judd's
Ames, Iowa ..... Berck Clothing Co.
Andover, Mass. ..... The Andover Shop
Ann Arbor, Mich. ..... Van Boven, Inc.
Atlanta, Ga. ..... J. P. Allen Co.
Austin, Minn. ..... Gildners
Baltimore, Md. ..... Hutzler's
Belmont, Mass. ..... Zareh of Belmont, Inc.
Berkeley, Calif. ..... George J. Good
Beverly Hills, Calif. ..... Carroll & Company
Billings, Mont. ..... Bowen's
Bloomington, Ind. ..... Sullivan's, Inc.
Boston, Mass. ..... Zareh, Inc.
Brattleboro, Vt.
Goodnow, Pearson & Hunt, Inc.
Brookline, Mass. ..... Zareh of Brookline, Inc.
Buffalo, N. Y. ..... Peller & Mure
Cambridge, Mass. ..... The Andover Shop
Carmel-by-the-Sea, Calif. ... Robert Kirk, Ltd.
Chapel Hill, N. C.
Milton's Clothing Cupboard
Chattanooga, Tenn. ..... Lovemans Inc.
Chicago, Ill. ..... Baskin
Cincinnati, Ohio ..... Dunlap Clothes Shop
Cleveland, Ohio ..... Bunce Brothers
Colorado Springs, Colo. ... MacNeil & Moore
Columbia, Mo. ..... Pucketts Mens Wear
Columbus, Ga. ..... Field & Fireside, Inc.
Concord, N. H. ..... David Heller Co.
Cortland, N. Y. ..... A. Louis Mens Store
Dallas, Tex. ..... Neiman-Marcus
Denver, Colo. ..... Daniels & Fisher
Detroit, Mich. ..... Van Boven—Detroit, Inc.
Dubuque, Iowa ..... Roshek Brothers
Duluth, Minn. ..... Cooks
East Orange, N. J. ..... Mittler, Ltd.
Easton, Pa. ..... Chief Levin's
Edgartown, Mass. ..... Stinchfield, Inc.
Elgin, Ill. ..... C. M. Danner, Clothier
Evanston, Ill. ..... Lords, Inc.
Flint, Mich. ..... David Alan
Galveston, Tex. ..... E. S. Levy & Company
Grand Rapids, Mich. ..... A. May & Sons
Greensboro, N. C. ..... Younts De Boe Co.
Greenville, S. C. ..... Heyward Mahon
Greenwich, Conn. ..... Van Driver
Hanover, N. H. ..... James Campion, Inc.
Harrisburg, Pa. ..... Allan Stuart, Inc.
Hartford, Conn. ..... Henry Miller, Inc.
Haverhill, Mass. ..... Macartney's
Hickory, N. C. ..... Spainhour's
Houston, Tex. ..... Norton-Ditto Co.
Indianapolis, Ind. ..... L. S. Ayres & Co.
Jackson, Tenn. ..... Holland's
Jacksonville, Fla. ..... Levy's
Kansas City, Mo. ..... Woolf Brothers
Keene, N. H. ..... Bob DeLancey's
La Jolla, Calif. ..... Tweeds and Weeds
Lawrence, Mass. ..... Macartney's
Lincoln, Neb. ..... Ben Simon & Sons
Louisville, Ky. ..... Rodes-Rapier Co.
Lynn, Mass. ..... Judd, Inc.
Madison, Wis. ..... MacNeil & Moore
Marion, Ind. ..... Murrell's—The Men's Shop
Memphis, Tenn. ..... Phil A. Halle
Meriden, Conn. ..... Harry Israel's Inc.
Milwaukee, Wis. ..... MacNeil & Moore
Minneapolis, Minn. ..... Hubert W. White, Inc.
Muncie, Ind. ..... Ball Stores Inc.
Nantucket, Mass. ..... Stinchfield, Inc.
Newark, N. J. ..... Kresge-Newark
New Bedford, Mass. ..... Marty Sullivan
Oklahoma City, Okla. ..... Connollys Inc.
Omaha, Neb. ..... Charles J. Assmann
Orlando, Fla. ..... Rutland's
Palo Alto, Calif. ..... Country Squire
Paterson, N. J. ..... Konner's
Philadelphia, Pa. ..... John Wanamaker, Inc.
Phoenix, Ariz. ..... Porters Store
Pittsfield, Mass. ..... Rosenfeld's
Portland, Ore. ..... Ray Boiger Co.
Providence, R. I. ..... Hillhouse Ltd.
Redlands, Calif. ..... Gair's
Richmond, Va. ..... Miller & Rhoads, Inc.
Rochester, N. Y. ..... McFarlin Clothing Co.
Rock Island, Ill. ..... Gustafson's
Sacramento, Calif. ... Robert M. Wallace Ltd.
St. Louis, Mo. ..... Boyds
St. Paul, Minn. ..... Hubert W. White, Inc.
Salt Lake City, Utah
Maurice Anderson Men's Shop
San Antonio, Tex. ..... Frank Bros.
San Francisco, Calif. ..... Robert Kirk, Ltd.
Santa Barbara, Calif. ..... Tweeds and Weeds
Seattle, Wash. ..... Frederick & Nelson
South Bend, Ind. ..... Gilberts
Springfield, Mass. ..... Raymond White
Springfield, Mo. ..... Barth Bros. Clothing Co.
Stamford, Conn. ..... Maddaloni
Stockton, Calif. ..... Bravo & McKeegan
Syracuse, N. Y. ..... Hotel Syracuse Men's Shop
Tampa, Fla. ..... Wolf Brothers
Toledo, Ohio ..... The B. R. Baker Co.
Towson, Md. ..... Oliver's Stores for Men, Inc.
Washington, D. C. ..... Lewis & Thos. Saltz, Inc.
West Point, Ga. ..... Hagedorn's
Westport, Conn. ..... Frank Zack, Inc.
Wichita Falls, Tex. ..... Perkins-Timberlake
Williamstown, Mass. ..... House of Walsh
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A



AB



B



O

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Mrs. Exeter's list

Throughout the pages of this issue are clothes that we think might be Mrs. Exeter's, even though they are not embroidered with her initials. Matter of fact, some of our favourite real-life Mrs. Exeters have caviled a little about being put in a separate fashion category. Some of them tell us that they choose happily from Vogue's pages whether the fashions are specially designated "Mrs. E." or not. We know, as well as you and Mrs. E. do, that she may well be a slim size 12 to her daughter's size 16. But rather oftener, Mrs. Exeter wears larger sizes or half-sizes. So here is a list of the clothes chosen for this issue simply because they are good new fashions, but which we think are also specially suited to Mrs. Exeter. They are made in sizes 14, 16, 18, 20.

Page 80. The Carnegie suit—*if* you've kept your waistline. Made in sizes up to size 16.

Page 82. Lower right. The black-and-white tweed suit, fox collar. Delicious, flattering, slimming. Made to size 16, but since it's a wrappy jacket, perhaps a 16-plus could wear.

Page 83. The easy brown tweed suit. Made to size 16. The deep-set armholes, the unwaisted line, both Mrs. Exeter's friends.

Pages 88-89. All four coats on these pages have nice possibilities for Mrs. Exeter's wardrobe.

Page 90. A tweed suit with two becoming flares—the little peplum which is kind to Mrs. Exeter's figure; and the gently flaring skirt, also becoming to her. Made in sizes up to 20.

Page 92. Lower right. Soft, easy, delightful tweed dress. Made in sizes up to 18.

Page 94. The fitted coat made up to size 16, excellent if Mrs. Exeter's waistline is still extant. The loose coat on that page, made in sizes up to 18, is an excellent, useful, and easy version of the tweed topcoat Mrs. Exeter will probably need this autumn.

Page 95. The Vera Maxwell costume. Lower right corner. Made in sizes up to 16. This is not only an excellent, wrappy coat which can probably be worn by size 16-plus; it has an easy one-piece dress underneath.

Page 105. The dark sable wrap, to order. One of the opulent fashions that belong to Mrs. Exeter by right.

Page 109. The 1890 mink jacket for a fashionable, slim Mrs. E.—the sort of fur she, better than anyone else, can carry with authority.

Page 110. Upper photograph. Black lamb and velvet cape. Young in line and ageless in use, with no fitting problems.

Page 111. Chinchilla and Mrs. Exeter were made for each other!

Pages 121, 122, 123, 124. All the shoes on these pages are of the elegant, distinguished cut we *hope* Mrs. Exeter chooses.

Page 125. A flat, dark tweed suit with easy classic line and an especially becoming collar. Made in sizes up to 20.

Pages 142, 143, 144, 145. Something for Mrs. Exeter to buy for her granddaughter, age 7 to 12.



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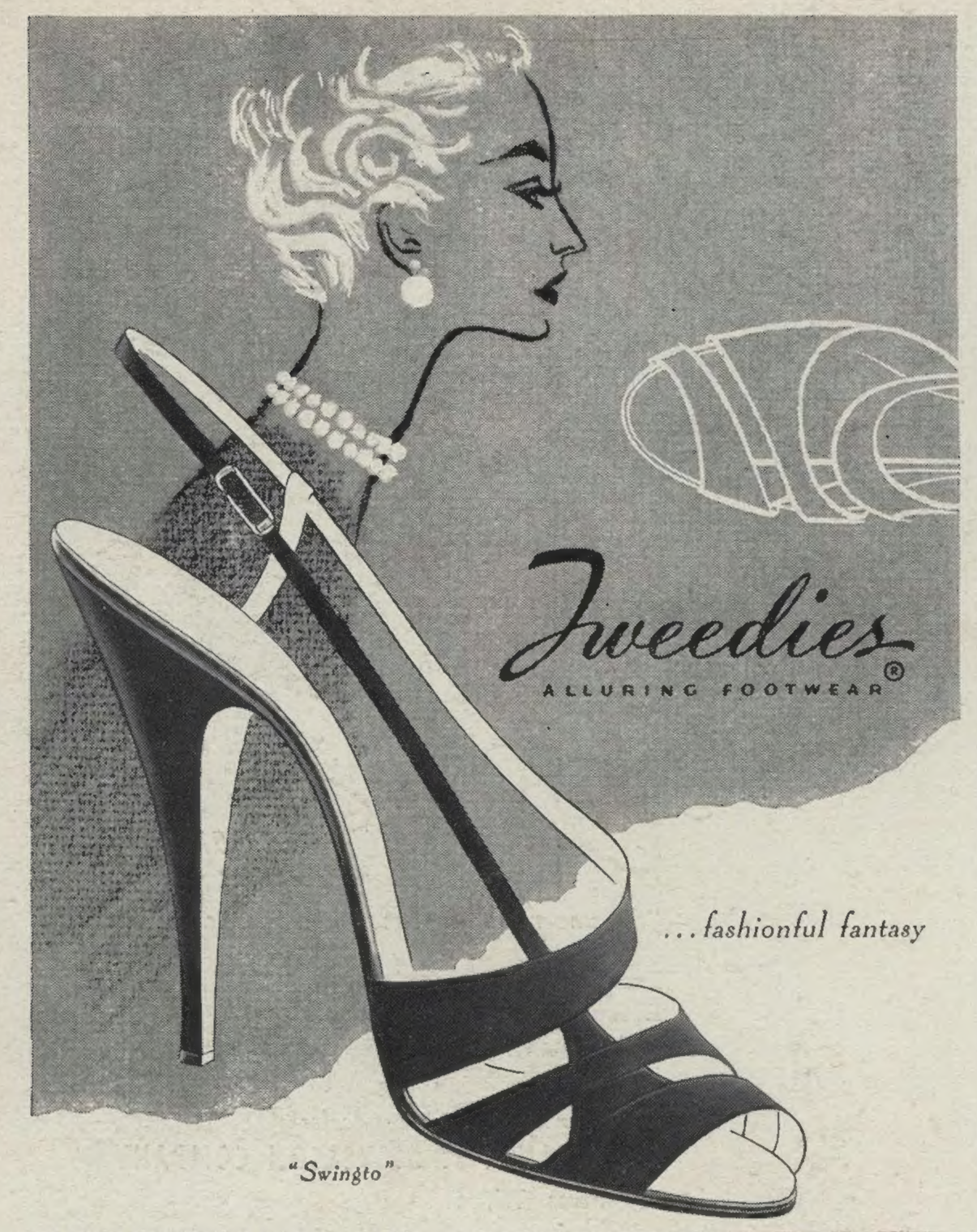
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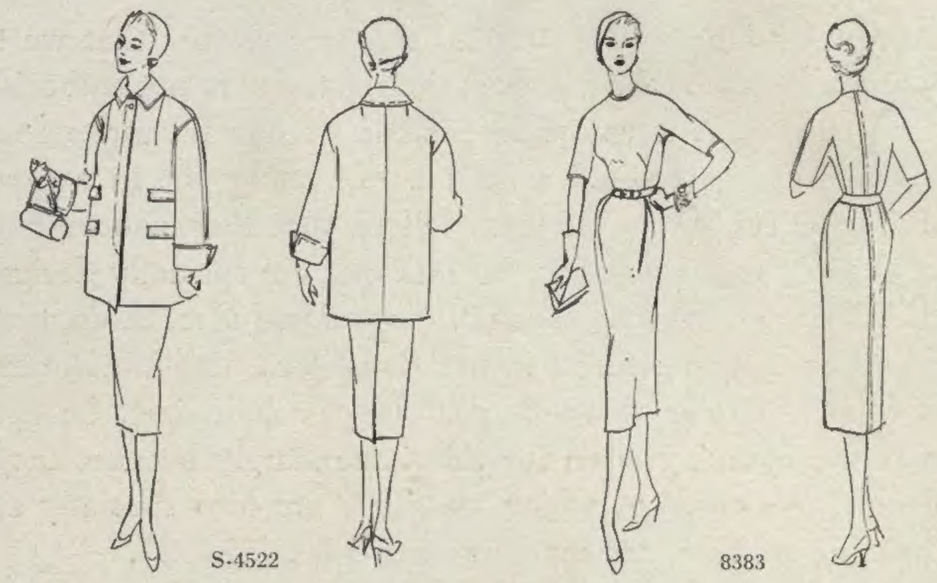


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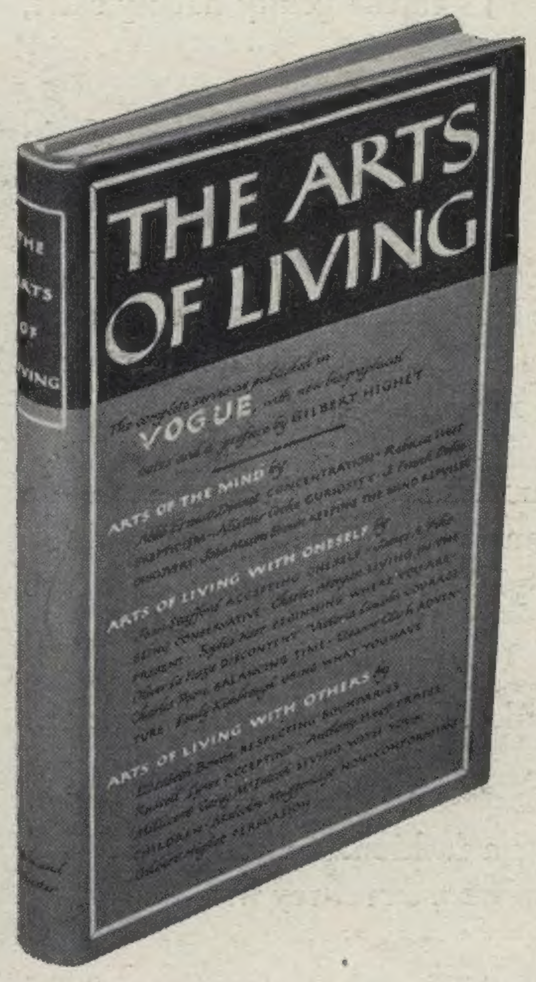
VOGUE PATTERNS

(Back views of the patterns shown on pages 140-141)



Above, left: The coat and skirt, both from Vogue Pattern S-4522. Sizes 12 to 20 (30 to 38). For size 16 (34): 2½ yards 54″ fabric for coat, 2⅝ yards 39″ lining, 1¼ yards 54″ fabric for skirt. $1.50. *Above, right:* Kimono-sleeved sheath dress is made from Vogue Pattern 8383 Easy to Make. Sizes 12 to 20 (30 to 38). To make the dress in size 16 (34), 2 yards of 54″ fabric will be needed. Price: 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.



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